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ILLUSTRATED DESCRIPTIVE ACCOUNT

OF THE

MUSEUM

OF

Andalucian Pottery and Lace

AT SEVILLE.



BY

BERNHARD & ELLEN M. WHISHAW.

LONDON

SMITH, EIDER & CO., 15 WATERLOO PLACE, W.

1913.



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"The Pillars of Hercules."

ILLUSTRATED DESCRIPTIVE ACCOUNT
OF THE
MUSEUM
OF
ANDALUCIAN POTTERY AND LACE
ANTIQUE AND MODERN

TOGETHER WITH
**NOTES ON PRE-ROMAN SEVILLE AND THE
LOST CITY OF THARSIS**

BY
BERNHARD AND ELLEN M. WHISHAW,
Authors of "Arabic Spain."

ANGELES 5, SEVILLE, 1913.

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The Museum is open daily from 10 to 4 throughout the year,

NOTE

Before entering upon the subject matter of this pamphlet, we wish to put on record the invaluable aid rendered in its preparation by our friend Don Angel Muñoz Bosque, Oriental Scholar and Chemist, who, besides translating the Arabic inscriptions which came into our studies, has analysed the objects of baked clay, mortar, metal, etc., here described, where the period of composition was open to doubt. Want of space forbids our including the formulæ of his analyses here ; but Señor Muñoz Bosque will place his results at the service of any student desirous of understanding the rise and development of processes in the potters' art in Andalusia.

Our best thanks are due to Messrs. Smith, Elder & Co. for lending us the blocks illustrating our book "Arabic Spain," and to the Editor and Proprietors of the "Burlington Magazine" for the loan of those used in our article on Spanish-Arabic Art at Medina Az-Zahra, which appeared in that Magazine in August, 1911. We have also to acknowledge the kind permission of the Proprietors of "Travel" (New York) for the reproduction of photographs appearing in their periodical.

Museum of Andalucian Pottery and Lace,

Established by Bernhard
and Ellen M. Whishaw

AT

ANGELES 5, SEVILLE, SPAIN,

1912.

Our original object in opening this little collection to the public was to call the attention of the numerous tourists who annually visit Seville to the artistic and historical interest of two leading Andalucian industries, whose origin, as testified by certain traditional decorative designs common to both, goes back to remote antiquity; while the pottery works of to-day give employment to thousands of working people in Triana, the potters' suburb of Seville from time immemorial. But when the existence of our collection became known among working masons and others, they began to bring us various objects found in the course of building operations, and these objects, though often in themselves valueless, opened our eyes to the existence here of buried remains of civilisations far earlier than the Roman foundation or restoration of Hispalis, a city hitherto popularly believed to have no history before the time of Julius Caesar. Once put upon the track, we began to watch for indications of the site of this earlier city. Thus it happened that we were afforded the opportunity of watching extensive excavations on the property of Señor Valle in the Cuesta del Rosario, a block of old houses in the heart of the oldest part of

Objects of
the Museum

Discovery of
Pre-Roman
Remains

Seville : and these have led to the discovery of the lost city of Tharsis, as described at length in a letter published in the *Times* of November 26th, 1912.

Excavations

The Cuesta (cliff) del Rosario was supposed to be a natural outcrop of rock in the midst of the great plain of the Guadalquivir : but when early in 1910 the proprietor of the site began to level the ground for rebuilding, he found his work impeded in every direction by buried walls, some of great stones roughly worked on one face only, others of large badly made bricks of a pale yellow colour, mortared here and there on to the stones of the older wall below, and yet others of recognised Roman construction. Below the Roman work was found a layer of virgin soil 1.30 ms. in depth, and above the Visigothic and Arabic remains followed in natural sequence, until on the top level of all came the houses built during the time which has elapsed since Fernando III. of Castile and Leon conquered the Moslems and took Seville in 1248.

Primitive Walls

It thus appears that the Cuesta del Rosario is not a hill at all, but merely a slight natural elevation raised many feet above its original level by the erection of buildings by successive peoples, each on the débris of those of their predecessors. Señor Valle has dug down to a depth of 28 feet from the level of the modern houses on the top of the Cuesta, but he has only touched the top of the stone wall, which other excavations show to have extended from the Cuesta to the Torre del Oro on the banks of the Guadalquivir : while the foundations of the fortifications of the Alcazar and of the city walls are made of the same materials. It appears from the direction in which remains of walls have been found, that the great buildings of the Cuesta were also connected with the traditional "Temple of Hercules," of which three granite columns 40 feet high (twenty feet or more being buried) still stand *in situ* in the Calle de los

Temple of Hercules



A small Column dug up in La Cuesta del Rosario, of the same stone and workmanship as the "Pillars of Hercules." In the Patio of the Museum.

Marmoles. Two small columns of the same order and the same stone were found by Señor Valle in the Cuesta and one was presented to the Museum.

In two distinct portions of the excavations were found twin galleries of extremely strong construction and in perfect preservation, although of course choked with earth. Both ran in different directions from the stone wall; but as only very short sections were excavated and these immediately pulled down we were unable then to discover their purpose. It is to be hoped that this point may be cleared up ere long, when further excavations are undertaken. It would seem that the early inhabitants of this city must have made extensive use of subterranean galleries and apartments, for all the old quarter of Seville is honeycombed with them.

Such subterranean galleries as are known to exist, or to have existed since the reconquest of Seville, must almost inevitably have been constructed by the original inhabitants on a definite plan, and suggest, we think, some purpose other than or as well as sepulchral. This is another point which has to be decided when scientific excavation comes to be undertaken.

By far the most important relic of this vanished people is an extensive construction under the Calle Abades known as "*El Laberinto*." Its accidental discovery in the XVIth century is recorded with many important details by Argote de Molina, and it has remained unaltered from that time to this, save for some falls of masonry. Unfortunately it has not yet been examined in the light of the discoveries in Crete, except superficially by ourselves, owing to the objection of the owner, Señor Fernandez, to the admission of visitors, for fear of accidents in the pitch darkness of the place. His refusal to permit investigation is little short of disastrous to science, for, so far as we can learn, no other construction of the period exists in western Europe

so extensive or in such excellent preservation. The rough plan appended was made in the course of two brief visits, with the help of a son of the owner: but his father would not allow us to remain underground even long enough to look for inscriptions on the walls, far less to clear the floors of the circular apartments of their shallow layer of earth in search of sepulchres, although a single blow with a pick in the principal room revealed the existence of some large object below, made of baked clay, not brick.

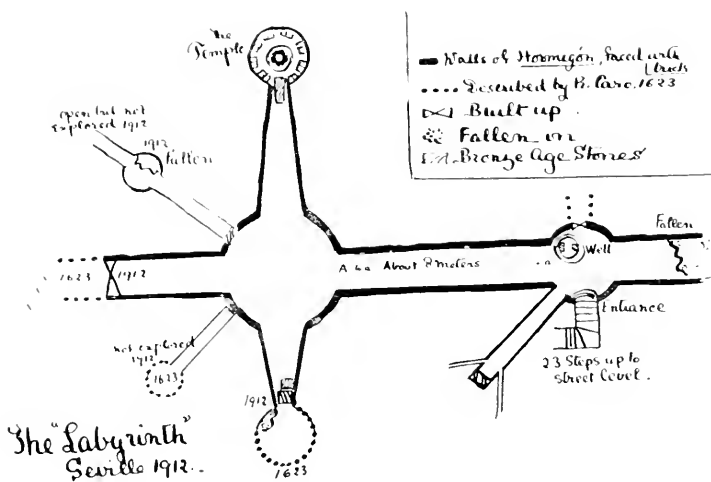
Sub-
terranean
Domes

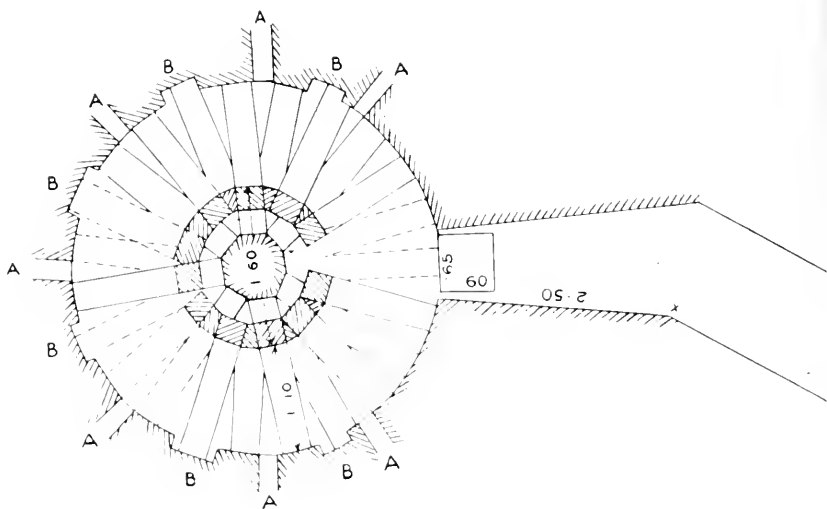
The galleries are only about two metres high in the centre, but the roof of the domes rise almost to the present level of the Calle Abades; and several large blocks of stone and *hormigón* (see p. 8) were removed from these in October 1912 to lay an electric cable only two feet below the pavement. These blocks are in our museum.

Twenty-three steep steps with a sharp turn to the left take us from a room off the inner court of Señor Fernández' house into an apartment roughly 4.80 ms. in diameter and 6.60 ms. below the street level. This contains a large circular well, with a spring of sweet water rising to within two metres of its top—8 ms. below the upper surface. There is also access to the well from a court on the street level, and this outlet prevents the air of the labyrinth from becoming foul: for the numerous ventilating shafts, although still visible from within, have long been choked up at the top. To the continued use of this and other primitive wells by successive races we attribute the otherwise unaccountable irregularities in the surface levels in this quarter of Seville, which vary to the extraordinary extent of three metres in the case of two large houses lying back to back. All the primitive wells which we have examined in this district (now generally used as receptacles for rain water) are to be found on

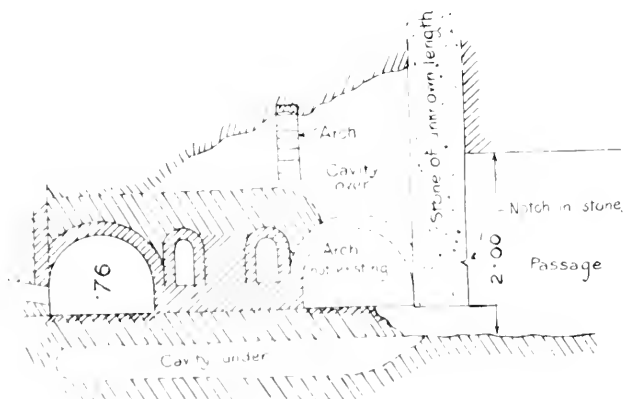
Air Shafts

Ancient
Wells



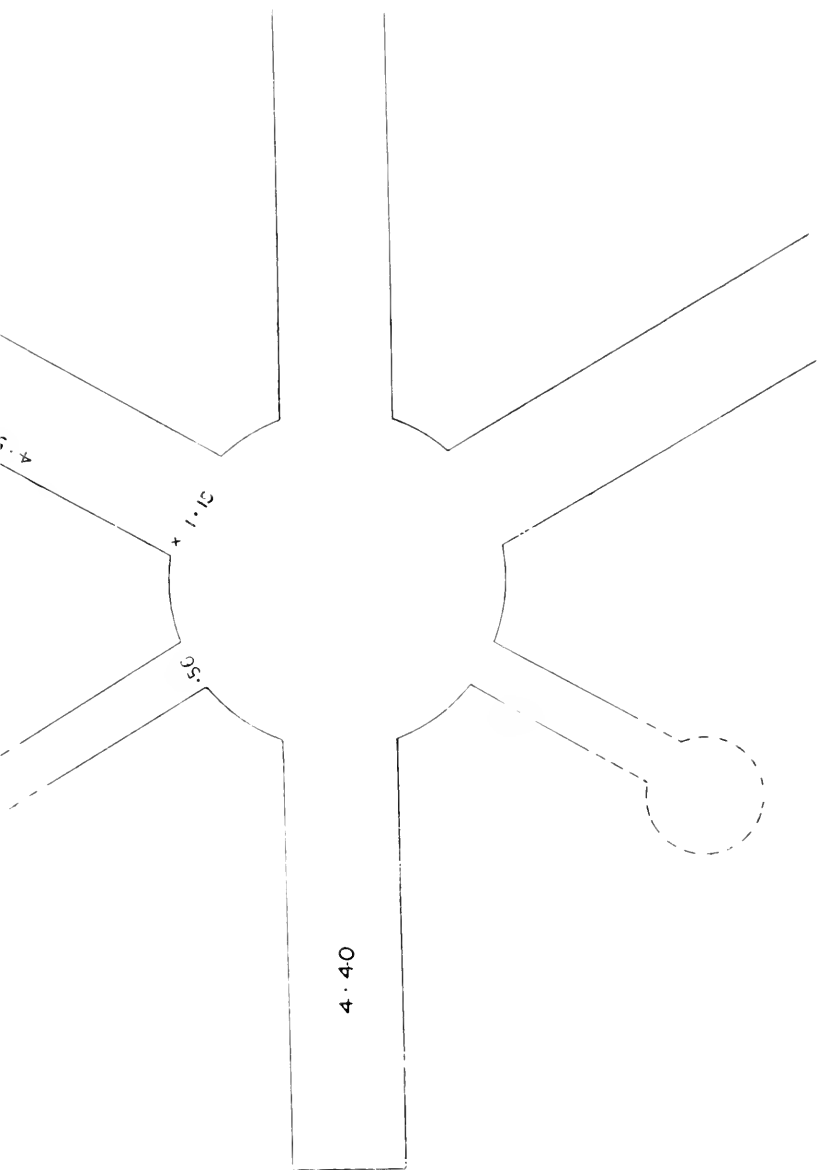


A.A square channels sloping upwards to outside.
 B.B. niches into which some of the arches are built.



Cross Section

11 m of the 'Temple' in the Labyrinth, made, while this book was in the press, by Basil Stallybrass, R.E.R.A.



premises where the ground has not risen, and their water is generally about eight metres below the surface. It may be taken as certain that such wells were not made after the Roman aqueduct was built, for this supplied (and still supplies) the Roman and Arabic quarters of the city with an ample amount of pure water. A complete description of the labyrinth, even as seen in the disadvantageous circumstances of our two visits, hampered by the owner's insistence on our speedy return to the surface, would occupy many more pages than can be devoted to it here. It is however necessary to call attention to the skilled employment of decorative brick-work superimposed upon the primitive structure—perhaps by the pre-Hellenic Greek founders or colonists of Tharsis. Two small galleries still retain the original lintels of the door-ways—blocks of stone laid from wall to wall, in curious contrast to the semi-circular roofing of the galleries themselves: and the entrance to the most remarkable apartment of all is blocked by a huge stone hanging from the roof, the walls converging to receive it. It is necessary to creep on hands and knees under the bottom of the stone, which almost reaches the floor, but, once inside, the roof immediately rises to considerably more than man's height. The apartment is circular, with a column in the centre from floor to roof. This column is made of bricks arranged to form flutings, and each fluting as it reaches the roof is arched over and carried down the wall to the ground. This curious decoration resembles nothing so much as a date palm, the column representing the stem and the arches the drooping leaves. Round the column is built a seat, also of bricks, and between each fluting on the wall is a shallow niche, apparently meant to contain a small statuette. The whole apartment shows a constructive skill in striking contrast to the rough-hewn stonework of the entrance and the coarse *hormigón* of the roofs.

Roman
Aqueduct

Decorative
Brick Work

Cuneiform
Sustentation

Date Palm
Dome

That the brickwork throughout is an addition to the primitive structure is suggested, not only by the cutting of the stones but also by the walls themselves, whose original *hormigón* is visible here and there where the bricks have been displaced.

Hormigón

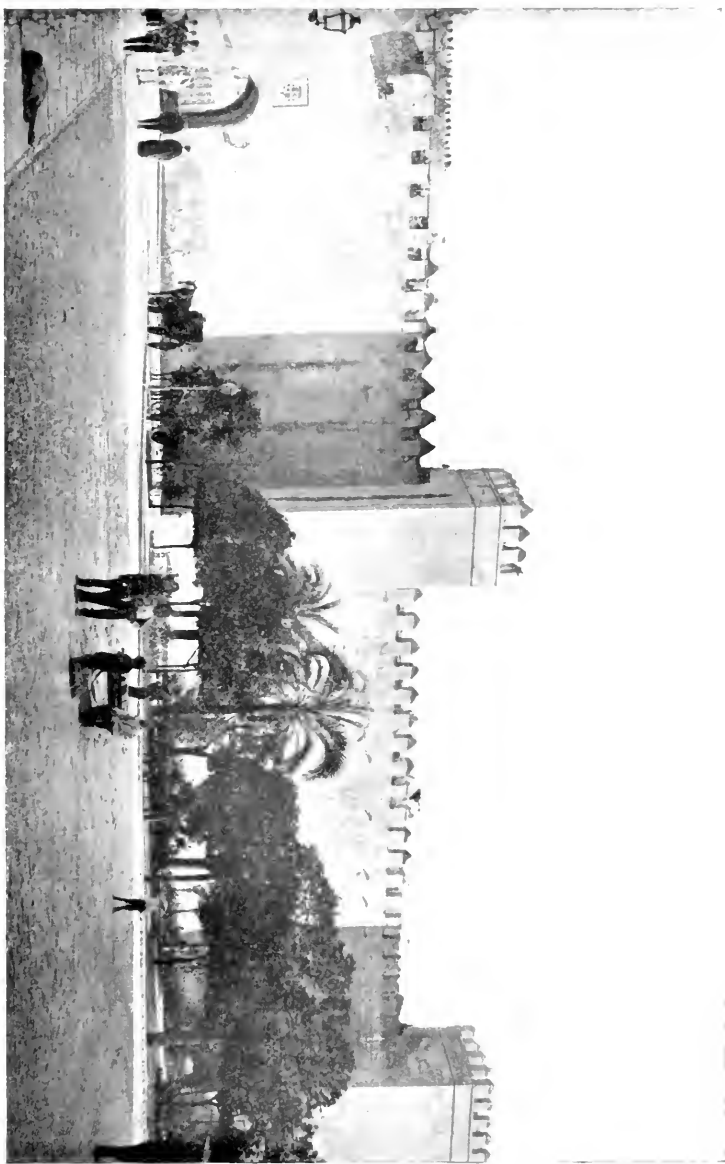
This material, here called *hormazo* in the coarser quality and *hormigón* in the finer, is described by Pliny and Varro as a compost of earth and stones used by the Iberians in the construction of their fortresses, stronger than quarried stone and almost imperishable. Specimens of it, from the city walls and from several excavations at Seville, from San Lucar la Mayor, from Guiribailde in the Province of Jaen, and other Tartessian ruins, as well as those from the Labyrinth, are shown in the museum. Those from San Lucar la Mayor contain some of the wooden frames used in the building, found in the middle of a block three metres thick, which fell in 1912. The system seems to have been adopted to some extent by the Romans in this region, for it is sometimes found in buildings obviously erected or at least restored by them : but their work has a neater and more finished appearance than the Tartessian.

Iberian
Place Names

Three places still retain the Iberian name of San Lucar : San Lucar la Mayor and San Lucar de Barrameda in the Province of Sevilla, and San Lucar de Guadiana in the Province of Huelva, on the river which forms the boundary between Spain and Portugal. The name, according to Joaquín Costa, is derived from *Sahu-n-Lucar*, Temple of the goddess of Light, *lucar* in the Latin-Iberian inscription of Jodar answering to the Greek *hieron* and the Latin *sacrum*. Remains of fortified places built of *hormigón* exist in all three. San Lucar de Guadiana lies on the edge of the region still traditionally known as Tharsis, corrupted by the Andalusian peasants into *Tarsí*, where a number of the rich inhabitants of Tharsis took refuge and founded a

Iberian
Goddess of
Light

The Mines
of Tharsis



Arabic Spain.

Walls of the Alcazar of Seville, of rough hewn stone and Homignon.



Arabic Remains in case R: Iberian Water Vessel, on stand; Roman Remains from la Cuesta del Rosario in further room.
The Arch is copied from one in the great central court of the Mozarabic Convent de la Luz, at Moguer.

new Tartessus when their capital was destroyed by the Carthaginians. In local parlance *Tarsi* includes all the wealthy mining district which extends from the Guadiana to the Rio Tinto, although on the map only the property of the English Sulphur and Copper Company bears the name of the Tharsis mines.

In the Cuesta del Rosario, and also in the museum garden, where traces of a primitive building have been found, *hormigón*, mixed with fragments of hard red brick as well as stones, is found to have been rubbed down on the surface to form a decorative flooring which at first sight has almost the appearance of a rude mosaic. Several specimens of this and of other polished floor materials are preserved in the museum. Polished Floors

Immediately above a floor of polished *hormigón* in the Cuesta was found another of very thin pieces of marble and stone bedded in a thin layer of extremely hard mortar, which again was laid on mortar of an inferior quality. We were only able to secure one small specimen before the floor was broken up, but it is sufficient to indicate the development of Tartessian art in this direction. A third floor, 1.10 ms. above the elementary Tartessian mosaic, consisted of an actual mosaic of coarsely cut cubes of marble and stone in a Greek "key" pattern laid in mortar composed chiefly of lime, and so perished by time that it crumbles at a touch. We were fortunately able to preserve some of this, as also of the characteristically hard and well made Roman mosaic found above the 1.30 m. of virgin soil which covered the Greek. We have also a specimen from a Visigothic floor found above the Roman, with a Latin inscription referring to Julia Romana, the name given to Hispalis by Julius Caesar, which was found upside down in the layer of soil 60 cms. deep between them. The remarkable differences in the technique and in the chemical constituents of the mortars suggest the Visigothic decadence in this industrial art. The Earliest Tartessian Mosaic
Greek Mosaic
Roman Mosaic
Visigothic Mosaic

Tartessians
and
Phoenicians
at war

Joaquin Costa in his *Estudios Ibericos* shows that the Tartessians throughout their history were at enmity with the Phoenicians who colonised Cadiz. About the beginning of the VIIth century B.C. the Tartessians, on the fall of Tyre, possessed themselves of Cadiz, to which place they removed the seat of their government. Their king Arganthonius, who was of Greek-Iberian parentage and is said to have lived over a century, encouraged by every means in his power the Samian and Phoecean colonisation, and formed a strong alliance with the Greeks against the Carthaginians. It is to this influence that we attribute the Greek design of the third mosaic found in the Cuesta del Rosario, and the building of the great Temple of Hercules.

Carthaginians destroy
Tharsis and
Hibera

About the middle of the VIth century the Carthaginians reconquered Cadiz, and to revenge themselves on their rivals the Tartessians, they razed their capital Tharsis to the ground, together with her flourishing neighbour Hibera on the Rio Tinto. So complete was the destruction of these cities that in Strabo's time even their sites were said to be forgotten, and that of Tharsis has remained a puzzle to historians ever since although, as we now know, three columns of the Tartessian temple were left standing. (See frontispiece).

Hispalis
built on the
ruins of
Tharsis

The massive constructions discovered under the Cuesta del Rosario, with their deep layer of virgin soil above, irresistibly point to the conclusion that Hispalis was built by the Romans over the ruins of Tharsis, whose site had probably not been so completely forgotten by the natives of the valley as the Carthaginians wished the world at large to believe. According to Strabo Tharsis lay in the valley of the Guadalquivir, on an island formed by the two arms of the river, which ran into the sea from the foot of a great lagoon formed by the high tide "as if it had been born again." Those who saw Seville during the inundations of February

Situation of
Tharsis



Two of the "Pillars of Hercules" set up in the Alameda, with Statues, Capitals, and Bases added in 1574.

1912 were able to form a clear idea of this island as it was when the sea flooded the valley daily with such a rush that the Tartessian cattle learnt to take refuge before it came on the islets left here and there amid the waters. There was obviously no other spot in the vast expanse covered by the floods, where could have been established such a port and city as the Tharsis referred to in the Bible and by the classical writers. Indeed, when the flood was at its highest no land at all was to be seen along its course, from far above Seville down to San Lucar de Barrameda, except in one or two spots such as e.g. the necropolis of Las Duclas and the ruined Tartessian watch-tower in the marshes opposite Coria del Rio. These must have been some of the islets to which the cattle of Tharsis fled when they heard the noise of the advancing tide. It is interesting to note that a now almost invisible depression in the Vega of Triana is still called the "old bed" (*madre vieja*) of the river, a name which must date from the time when the second arm of the Guadalquivir ran that way to the sea. Confirmation of the maritime situation of prehistoric Seville is afforded by the discovery of fragments of conglomerate thick with fossilised sea-shells in and about the foundations of the ancient walls laid bare by excavations; and several specimens of this conglomerate are in the museum.

Tartessian
Cattle

Pre-historic
Seville on
the sea

Señor Valle, although not himself interested in archaeology, on becoming aware of our interest in the discoveries made on his property, kindly gave us permission to keep every object his men could get out from the excavations without delaying their work: so that our museum, instead of containing merely a collection of modern pottery and lace, has become the repository of everything yet obtained from the site of the ancient capital of Tartessus, and thus affords a literally unique opportunity to archaeologists desiring

to study the pre-Roman civilisation of south-western Spain.

Necropolis
of Hibera

Nor is the opportunity for such study limited to objects found in Seville alone: for the museum also contains remains from other places in the neighbourhood and in the Provinces of Huelva, Cadiz, and Jaen. Among these is a buried necropolis in a lonely valley on the borders of the Rio Tinto, which seems to be that of the lost city of Hibera. The area occupied by this necropolis, the remains of buildings still above ground, and the innumerable fragments of bricks, tiles, and domestic pottery brought to the surface by agricultural operations, point to the importance of the city buried below. And in a superficial excavation of a buried potter's field a few miles from this necropolis, we found quantities of pieces of domestic ware of the same archaic style as in Seville, and of pseudo-Minoan and pseudo-Samian pottery. Specimens of these from six different excavations are arranged side by side for purposes of comparison, so that visitors to our Museum may form their own conclusions as to their relationship in period and origin.

A Buried
Potters'
Field

Red, Black
and Brown
Painted
Pottery

The pottery presents several interesting features which go to strengthen the theory that Tharsis was populated, if not actually founded, by the same race as prehistoric Greece. We have from Hibera and the ruins of the Tartessian fortress of Guiribailde, as we as from the Seville excavations, numerous examples of pottery painted in red, brown, and black on a white ground, after the Minoan style, but of a different clay and a different technique. We have also found, in Seville, fragments of similar pottery and designs painted in light colours on a dark ground. From this kind of decoration would seem to have been developed the style of design commonly called Iberian, for the course of development is clearly seen, from the broad "finger

Iberian
Painted
Pottery



Red Ware, hand-polished, from Salvatierra de los Barros

marks" to the checks, bands, and festoons of the pseudo-Minoan, and thence to the delicate conventional straight lines of the Roman-Iberian work, from which all trace of art and originality has disappeared. We also have Samian pottery—if only in small pieces—graduating from the purple red shade of the Tartessians (the "Erytheian purple" of the classics) to the sealing-wax scarlet of the Roman period, one fragment being signed, as deciphered by Professor Dr. Oxé of Crefeld, by Aulus Vibius Scrofa of Arezzo, a manufacturer of the time of Augustus. It is curious to find the system of hand polishing and even the colour of the darker Samian pottery still preserved in the handsome red ware made by the villagers of Salvatierra de los Barros in the Province of Badajoz, near the source of the River Guadiana, of which ware various examples are shown here alongside of its progenitor.

Salvatierra was on the road from Tharsis to Vigo, where a strong colony of Samians settled in the VIIth century B.C. At Pontevedra in the Province of Vigo, as well as at Salvatierra de los Barros, the hand-polished ware is still produced, and still in forms suggestive of an extremely early origin. At Pontevedra, however, the colour is not always red, but often a pale terra cotta, and therefore less reminiscent of the Samian. At Salvatierra, (where there is no factory, each villager working for himself) the polishing is done by the women, who rub the clay with a stone from the river Guadiana—the Tartessian Ana—until the characteristic smooth surface is obtained. It is highly skilled work, and the least flaw in the clay is apparent in the finished product. The designs of the water vessels—no others are made—are all traditional.

The hand polishing of clay for different purposes was however practised at Tharsis and Hibera long before the Samians came, if we may argue from

Samian
Pottery

Story of
Salvatierra
de los Barros

Pontevedra
Pottery

Primitive
Polished
Pottery

its application to black, brown, and red ware of a far earlier date than the VIIIth century B.C., and even to some fragments of black pottery so primitive that we must go back almost to the Stone Age to find their like. We have also a small piece of aeneolithic pottery with a high polish, presented to the Museum by Mr. George Bonsor, who found it in an excavation near Carmona. We have already referred to the polishing of the *hormigón* floors, and we find that the same system of decoration was applied to bricks as well as to domestic utensils generally. The Samian or pseudo-Samian, as we see it here, would seem to have been the fine flower of the primitive art of Tartessus. The Scrofa fragment mentioned above is of a different technique from that of the sealing-wax-red plates, of which we have found several small pieces, although in every case some kind of liquid seems to have been used in the polishing.

Wine Vessels

We have found remains of a number of huge wine-vessels, some with a diameter of 80 cms and over at the mouth, in which this liquid constituent was of a muddy grey colour, applied to extremely coarse dark red and yellow clay: but as a rule the Tartessians seem to have preferred to keep to the colour of the clay, and we have a few examples of very fine grey ware polished without any chemical aid. Minute fragments of Etruscan ware have come to light in the Cuesta, in the museum garden, and in the necropolis of Las Duclas. It is interesting to compare the perfect technique of these and of the Samian with the rude polish of the prehistoric black and brown ware, and to note the gradual improvement of the process in colour, surface, and material, from the earliest to the latest remains polished by hand.

Grey Sun- baked Pottery

Numerous remains of grey pottery are found in all the sites mentioned in this pamphlet. They vary from a ware which seems to be almost prehistoric in



"Warrior Vase" with Hawk-head Handles.

technique and form to fragments of thin shallow hand-polished plates : and the shades of colour are as various as the styles of production. Savants acquainted with all the Iberian remains hitherto known tell us that this class of grey pottery is not familiar to them, and M. Charles Dugas thought it might prove to be peculiar to the region of Tartessus. Much of the grey ware is sunbaked, including one fragment hardly thicker than an egg-shell; but it is made on the wheel. Among it was found the head of a hawk with the beak broken off, of the same shape and with the same curiously incised eye-line as the broken hawk-head handle of a red clay vase purchased some time before for the museum. In the illustration of this vase the small head of sun-baked clay is seen placed on the broken handle. The inscription on the vase contains Tartessian and Cretan characters.

Special interest attaches to numerous bits of the same ware with a blue, blue-green, or coal-black glaze, and some of it with brilliant iridescent lights, which are not to be confused with the iridescence of decay. The constituents of this glaze include the oxides of copper, iron, cobalt, and manganese, like those of the famous blue, blue-green, and black ware of ancient Egypt. The remarkable fact is that the vessel itself appears to have been sun-baked and afterwards put into an oven only just long enough to harden the glaze. We have ourselves seen clay of much the same colour dug up from the shore below high water mark, roughly cut to form the primitive cooking stoves used by the peasants on the bay of Cadiz, and then left to bake in the sun, notwithstanding that bricks were being baked close by in kilns of the modern kind—a dual system which may perhaps be another survival of Tartessian times.

Personally we hold that Tartessus was peopled by a branch of the race who spread what we believe it is

Blue and
Black Glazed
Pottery

Foundation
of Tartessus

correct to call the pre-Hellenic civilisation to a greater or less extent over a good part of the known world. Thus to us it is not surprising that a pseudo-Egyptian glaze should be found here.

A remarkable confirmation of the connection of Tartessus with what Professor Sergi calls "the Mediterranean race" is seen in a group of three figures of deep red clay, hand-polished like the Tartessian, pseudo-Samian, and Salvatierra ware. We have not been able to verify what was told to us about their discovery, and therefore do not give particulars here, but shall be happy to supply them to any archaeologist interested in the matter.

The figures consist of one of a king, crowned and seated, with a dagger shaped like an arrow-head in his right hand and a shield with a legend in Tartessian characters on his shoulder. At the foot this figure bears traces of fire, which must have been sacrificial, since the object could never have been used for cooking purposes. The others are a couple of heads (one is reproduced here), which although obviously a pair were not made from a mould, for they are not quite the same size and vary slightly in shape and features. The hair is arranged in tresses, one of which descends in front of the ear and ends in a curve tending to a spiral. The beard and moustache are very sparse, the nose is aquiline, the chin elongated, and the mouth—although grotesquely extended to form the mouth of a drinking vessel—has thin well-cut lips. We think that comparison with the Egyptian portrait of a Tamahu reproduced by Professor Sergi (*The Mediterranean Race*, p. 76) leaves little room for doubt that these curious figures are meant to represent the race who, according to Avienus, peopled Spanish Libya, which marched with Tartessus on the East. The resemblances in detail are too strong to be accidental, and

are the more noteworthy because a couple of Tartessian coins of this region have heads on which, although much erased, we see the characteristic curl brought down in front of the ear. The great age of our objects is proved by the fact that the nose and lip have been, not broken but worn down by prolonged use. Each of these three vessels has the same potter's mark, a bow strung with an arrow, and an arrow-shaped dagger, with an indistinguishable figure between them; and each has medallions of tin inserted as ornaments round the neck. A reminiscence of the spiral curl is seen in the Guiribailde "idol," and persists, strange to say, in the Salvatierra ware of to-day, which otherwise is adorned only with primitive patterns scratched with a pointed stick in prehistoric fashion. Fragments of hand-polished ware of the same deep tone of red as this vessel have been found in the Province of Huelva, as well as in Seville.

Unglazed and unpolished ware in many shades of Red Ware red has been found in the excavations at Hibera and the neighbouring potter's field referred to above, in the necropolis of Las Dueñas, in the ruins of Guiribailde, and of course in Seville. Several pieces from Guiribailde, as also a fragment of cut stone, have incised marks resembling Tartessian characters, and one such character also appears on a fragment of pseudo-Samian from the same spot. A number of similar marks which we copied from a wall there a philologist tells us are certainly Tartessian. It was in this neighbourhood that Hasdrubal made his last stand against the Romans with the help of the Tartessians, or Turdetanians, as the Romans called them. The inhabitants of that district must have had strong Phœnician sympathies or perhaps blood-relationships, otherwise it is difficult to explain the alliance with the Carthaginians, the racial enemies of Tartessus,

Hasdrubal
and the
Tartessians

Tartessian
"Idol"

and this might also account for the restlessness of the rural nobility of the district under the rule of Arganthonius, which was a factor in the downfall of the Greco-Tartessian supremacy on the death of the aged monarch. A large barbaric clay figure in the museum is said to have been dug up at Guiribailde by the labourer through whom it came into our possession. The figure is made of coarse bright-red clay which is full of mica; while little medallions of tin inserted in the cheeks, beard, breast, and forehead are suggestive of the celebrated tin mines of this part of Tartessus. In the centre of a breastplate surrounded by the inscription appears a head wearing a hat such as figures on certain Tartessian coins. It is not however copied from any known coin. Fragments of clay precisely similar in colour and quality to that of this figure have been found in the ruins of Guiribailde, and as yet no such clay has appeared on any other site to which we have had access. Strabo says that the Tartessians (Turdetanians) boasted of having had laws and letters for several thousands of years before the Roman invasion. Several of the characters attributed by good authorities to Tartessus, strongly resemble the Cretan and Mycenaean, and these are found on the Guiribailde figure. (See comparative table facing p. 19).

Tartessian
Laws and
Letters

Egyptian
Outlines

Certain forms of domestic utensils of clay found in these excavations have a suggestion of ancient Egypt in the long straight necks and in the handles. This typical neck persisted in the neighbourhood of the ruined city of Tharsis down to a comparatively recent period, for it is still visible in a large late-Tartessian water-jar without handles, which we found, half buried in the ground, still in use as a receptacle for whitewash, in a cottage at Coria del Rio on the Guadalquivir about six miles from Seville. The coarse clay of which it is made glitters with mica, like much of the Tartessian work.



Liby-Tartessian Figure, with inscription containing Tartessian and Mycenaean Characters. Bright red clay with Medallions of tin let in and adorned with grains of Mica.

The later Tartessians buried their dead in coffins made of large tiles. In the necropolis of Las Duélas the tiles were set upright with the top one laid across, and the corpse was placed on the earth with the head resting on a stone, and with a vessel of glass and another of clay at the feet. An example of each is in our museum, together with some fragments of bones, being a loan from the owner of the necropolis, Mr. R. O'Shee. But most of the tiles in this necropolis have been reduced to atoms through the weight of the mud left on the surface by successive inundations. In the necropolis of Hibera the dead were laid on one row of the same class of tiles, with vessels of clay alongside, and covered with other tiles socketted together at the top to form a triangle. Numerous fragments of such tiles have also been found in the Seville excavations : specimens of them, from Las Duélas, from the Cuesta del Rosario, from Hibera, and from our garden, are in the museum. No glass has yet been found, except at Las Duélas.

Students of the objects collected here are struck by the mastery of the potter's art possessed by the Tartessians from very early times. Not only is much of the pseudo-Minoan and red and grey pottery extremely delicate, but we find small pieces even of black of an unexpected thinness. As for bricks and mortar, they appear to have been used for decorative purposes from the earliest times. We have fragments of black, brown, and red bricks of clay hitherto classed here as prehistoric, neatly finished with a smooth surface on one side for flooring purposes, like the ground-down *hormigón* already described : and we also have fragments of brick with a deep-red and yellow-brown polished surface similar to that of the pseudo-Samian pottery ; and, more interesting still, with a coating of glaze to which has been added a surface containing copper applied in a liquid state. Remains of the

Tartessian
Tile Coffins

Mastery of
the Potters'
Art

silicates of lead, copper, etc., used in these processes have also been found.

Breakage of
Objects
Excavated

Excavation
in Museum
Garden

Arabic
Remains

Pre-Roman
Well

As yet hardly any object has been excavated whole, for in almost every instance the excavation has been done for business purposes by masons' journeymen or country labourers, whose one object was to complete the levelling of the ground as rapidly as possible. The little excavation in the museum garden is the only one where supervision has been possible, and this presents features which make it unlikely that complete objects will be found. It seems clear that the dome of a subterranean gallery extending from those in the Calle Abades was here broken into for the construction of a well in pre-Roman times, and the hole thus made was filled up with rubbish. The result is that remains of widely different periods come to light, from petrified bones, stone-age pottery, and the conglomerate of fossilised shells and gravel used in the foundations of the house, down to Arabic lamps and fragments of the beautiful green mother-of-pearl (*nacar*) glaze produced at Triana in Arabic times: although, strange to say, nothing Roman has been found here, except a few very small bits of Samian of the Roman period. The well referred to is the most important object in this excavation. It is tubular in form, and built of the pale yellow fire-baked bricks found in the Cuesta, which are here almost as soft as sun-dried pottery or *adobe*. (Bricks of *adobe* are also found here but were not used for the well). No mortar, concrete, or *hormigón* is used for the well, the interstices between the bricks being filled in with earth. It is 12 metres deep and contains on an average four metres of spring water, like the one in the Labyrinth, but was converted at some past date into a receptacle for rain water. Its existence, and that of two closed wells alongside (not yet investigated), seem to have restrained the owners of the property from ever

Pre-Roman Well, 36 feet deep, discovered in the Museum Garden. A block of Iberian *Hominion* is seen on right of Well.



raising the ground level : for while the next house stands on artificial soil nine feet above ours, the head of this well still has the original bricks up to within a few inches of the surface beneath which we found it on raising a large slate placed there when it was turned into a rain-water tank. Many such wells still exist in Seville, built, as already remarked, before the Roman occupation, when the whole city was supplied with water by the aqueduct from Alcalá de Guadaira, some ten miles away. This aqueduct is now in course of demolition, and a piece of concrete from it, preserved in our museum, clearly shows the difference between the Roman concrete and the *hormigón* of the Tartessians. But as it is impossible to excavate round wells in the middle of dwelling houses, the opportunity of examining the one in our garden will be advantageous to students of pre-Roman work in Spain.

The remains of a number of huge *tinajas* (vessels Lees of
White Wine for storing wine) have been found heaped together close to the well at a depth of three metres, and chemical analysis shows on some of these the remains of the lees of a white wine of the same class as is produced in this region to-day. It would seem that there was on the site a wine shop or factory, destroyed when the Carthaginians sacked Tharsis, for the fragments of pottery found on this level are all of the simplest description, and although closely related in technique and in such little decorative design as remains, to that excavated at the same depth in the Cuesta, the differences are precisely what would be expected between the furnishings of the rich and the poor. We are continuing to dig downwards in the hope of reaching the level of the floor of the labyrinth a hundred yards or less away : but the proximity of the foundations of the house makes deep excavation difficult if not dangerous, and it is probable that we may soon have to desist from further research on this spot.

Situation of Museum

We will now give a brief account of our museum, premising that as it is still in its infancy and constant additions require frequent rearrangement, the objects are not numbered, but have descriptive labels attached.

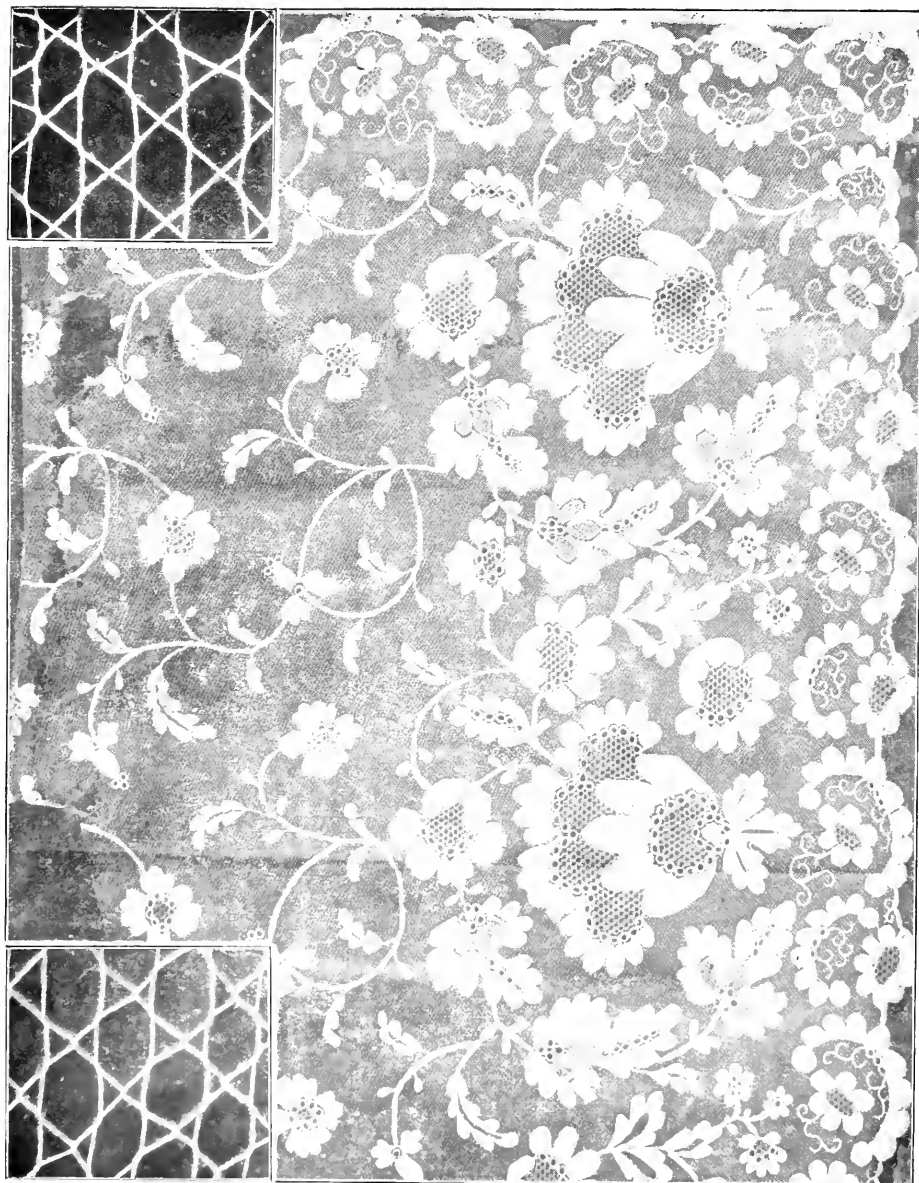
The Calle de los Angeles runs from Calle Mateos Gago to Calle Abades opposite to No. 16, which contains the Labyrinth. There are only five houses in the street on the side where the Museum stands, and vestiges of the subterranean constructions have been found under No. 1 as well as No. 5; as also under No. 41 C. Abades, a large house facing No. 16 and occupying a good part of C. Angeles. An altar to All Souls (*Las Animas*), before which an oil lamp burns every night through the year, obstructs the narrow street so completely that it is only available for foot passengers. The museum is about equidistant from either end: but if visitors come past the Archbishop's palace (under which remains of a subterranean gallery exist) they will see a curious Visigothic (?) capital imbedded in the wall as they turn the corner into Abades.

History of Museum Building

The museum premises formed part of the Royal Portion on the conquest of Seville in 1248, and continued to be Crown property until 1836, when the house, together with its rights in the water supplied by the Roman aqueduct, was sold to the Municipality and thence passed into private hands. The main portion of the house is of Arabic construction, but was renovated about forty years ago. Three of the columns in the central court (*patio*) are faced with Arabic bricks found in a main wall during alterations, and with XVth and XVIth century *cuenca* tiles (the design sunk in the surface). A modern reproduction of this class of tiles is seen in a hall leading from the patio into the garden, where is the pre-Roman well already described. Behind the iron gratings of the patio windows are XVIIIth century tiles of the Italian school introduced by Niculoso Pisani late

The Patio

Reseau
found in a
Coptic
Tomb
12th
Century.



Reseau of
lace here
shown
highly
magnified.

Very old silk
Pillow Lace
embroidered
with Floss
Silk.
"Coptic"
resau,
"Lotus" and
"Sun"
design.



Fragment of Cornice of polished *hormigon*, Capital, Fragment of *abacus*,
and cut stones, from the excavations at La Cuesta del Rosario.

in the XVth century, which completely superseded the *cuenca* tiles after the expulsion of the Morisco makers, when the secret of the Arabic copper, gold and mother-of-pearl (*nacar*) glazes was lost.

The patio contains large stones from various ex- Pre-Historic
Stones
cavations, built up to receive an abacus, capital, and small fragment of a cornice found in the Cuesta del Rosario. There are also specimens of Tartessian *hornigón* from several different places, a stone mortar, and a case of the early bricks, etc., referred to on p. 20. On the walls are plans of the excavations in the Cuesta, Plans of
Excavations
and of the labyrinth in the C. Abades; some remarkable tiles in *cuerda seca* (the design outlined with manganese) with *nacar* glaze, attributed to the XIIIth century; and a large panel of tiles, reproducing in colours an Arabic fabric of the same period from an illustration in Dr. Fischbach's *Hebeornamente bis zum 19ten Jahrhundert*. The resemblance between the heads of the cherubs supporting the crescent moon in the panel and the cherub on the tiles is noteworthy. The panel was presented to the museum by the artist, Don Manuel G. Montalban, in whose pottery works in Triana many traditional forms and designs of great antiquity are still in daily use.

Forming a companion to the panel is a large Mantillas
and
Mantones
painting of Andalusian women wearing the lace mantilla and embroidered Manilla shawl which lend so great a charm to the *Paseo* (promenade) in Seville on festal occasions. The mantilla is the picturesque survival of the *izar* used by Arabic women to cover their heads and bodies, from the time of Mahomet onwards. So rooted in Seville was the custom of hiding the face down to the XVIIth century, that Pragmatics were issued threatening with dire penalties women who persisted in what the Inquisition held to be the immoral coquetry of bright eyes seen under the shadows of the mantilla,

The only result of such edicts was the introduction of the still more bewitching, because more transparent, head-dress of fine lace or embroidery. The *manton de Manila* is of similar origin, being the festival form of the graceful black shawls worn in daily life by all Andalusian women of the working classes—these in their turn again representing the Moslem *izar*. The rich gay-coloured shawls of the style introduced from China via the Philippines in the XVIIth century are often of considerable value, and are handed down as heirlooms from mother to daughter. The painting is a loan to the museum from the artist, Don Manuel Gonzalez Santos, who is regarded as one of the ablest exponents of these types of Sevillian beauty.

Roman
Bricks

The central column of the patio is faced with large Roman bricks from the Cuesta, known as *mazarías* and commended by Pliny for their size and strength, as produced in his time at Caura (Coria del Rio), where brick-making is still carried on in ovens with arches markedly Roman in form. Three large clay tubes, put together in the form of a well-head, were found at different levels in the Cuesta, where they were used to line wells, one of which descended to a great depth below the earliest buildings. Their period has still to be settled. The Roman mosaic here is also from the Cuesta.

Primitive
Well Lining

Green Glaze
of Triana

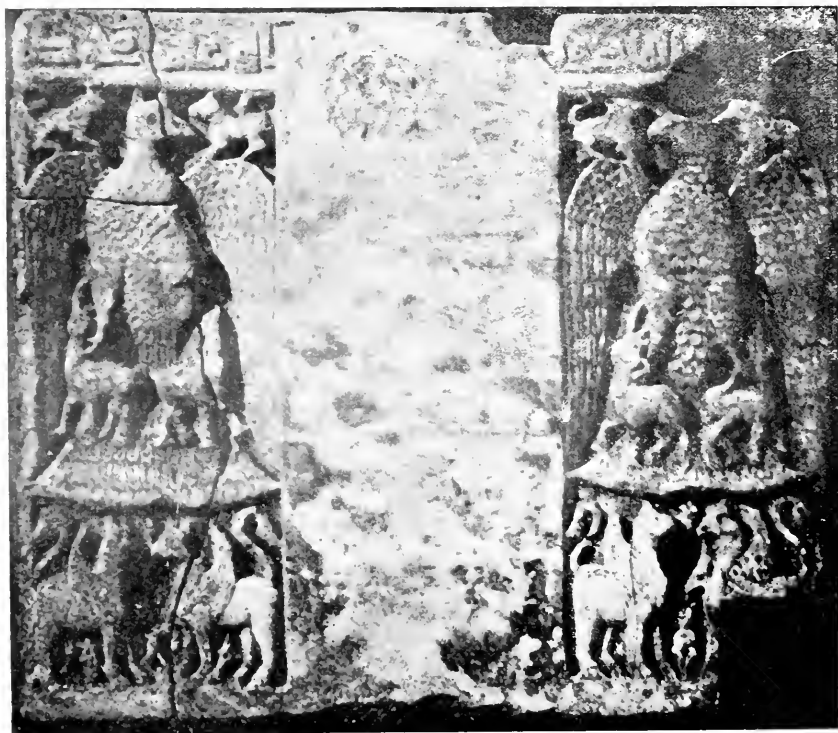
At the foot of the stairs and in a corridor leading to the upper rooms are a number of vessels, both modern and antique, with the green glaze first made at Triana in Moslem times, and symbolising the green of the Prophet's banner. A vessel in the so-called "Renaissance" style, dating from the XVIth century, with traces of copper iridescence, is the most noteworthy object in this group of pottery.

Roman
Amphora

A Roman amphora brought up in a fishing net off Cadiz, with remains of oyster shells in the interior, is



Fragments of Tartessian Wine Vessels; part of a Tartessian door-post; platform and column of Roman bricks, and sections of an Arabic Well. *Patio* of Museum.



Sevillian-Arabic Sculpture in Stone

Dated 988 A.D.

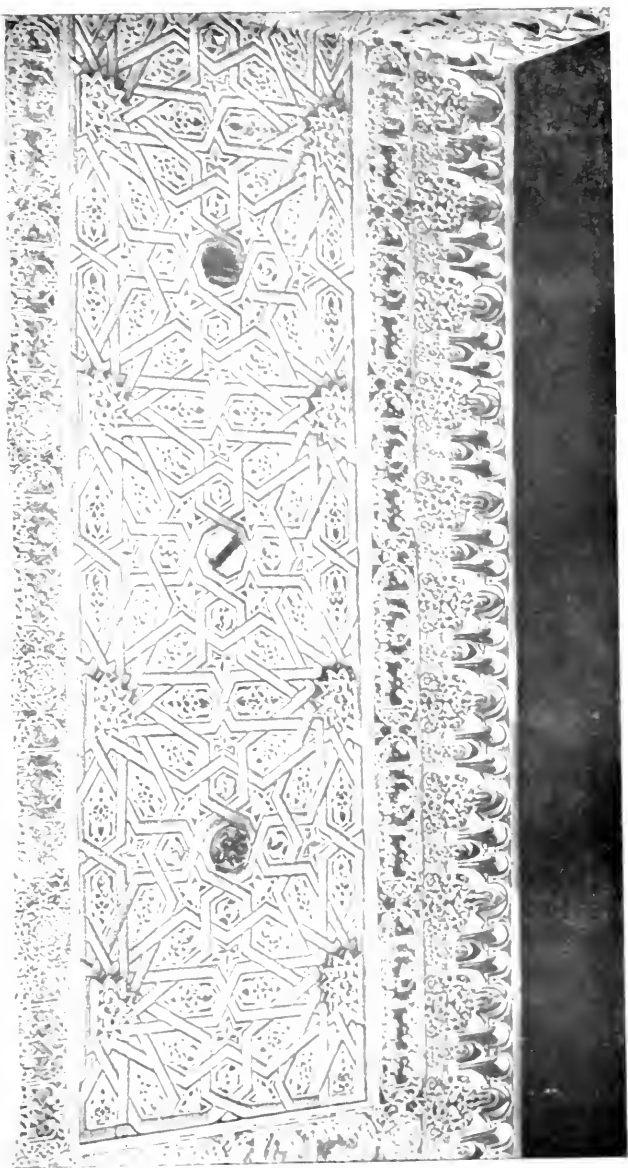
placed alongside of an amphora recently made by a working potter of Triana. Degenerate though the outlines are, the persistence of the classical tradition is evident. Here also is a collection of laces, etc., with traditional *ladrillitos* (little bricks) designs, suggested, as the peasant women of the Sierras tell us, by the pavements of their churches, which in their turn show traces of their origin in the tessellated pavements of Roman times. Ladrillitos
Designs

The first room on this floor (*Sala arqueológica*) has as a centre-piece a collection of bricks, mosaics, and other objects from the Cuesta del Rosario, arranged to show the diversity of technique from the Tartessian remains down to the Arabic period. In cases round the walls are numerous objects in more or less chronological sequence, from slate implements found in a pre-historic fortress and a cut-stone ploughshare and sundial from a Bronze Age tumulus, both on the banks of the Rio Tinto, to fragments of water vessels, etc., with Kufic, Karamatic, and African inscriptions and Arabic metallic glazes. Archeologi-
cal Room

In this room also are exhibited representations of animate life, some of which, as shown by photographs, drawings, embroideries, etc., have persisted here from the period of the pre-Hellenic colonisation (if such it was) down to the present day. It is curious to notice the resemblance in the reproduction of e.g. a leaping stag on the bezel of a ring from Mycenae, on an ancient Egyptian design, on Sassanide textiles, and on a Christian-Egyptian religious sculpture, to the stag in Seville embroideries, wall-hangings, tiles and domestic pottery. The same idea seems to have persisted through the dominance in this region of the Arabs of Yemen,* through the period when Arabic design was influenced by the Christian Traditional
Animal
Designs

*An article on Animate Life in Early Arabic Art was published in the *XXVth Century* for June, 1910.

Revival of Arabic Glazes and Designs	conquerors of Seville, through the rapid decadence of Andalusian art which followed on the expulsion of the Moriscos, right down to the revival of the school of design native to the soil under the encouragement of men like the late Don Enrique Mensaque, Master potter and ex-Alcalde of Seville, to whose labours is largely due the present flourishing state of the Arabic tile-industry in Triana. About thirty years ago two brothers named José and Miguel Jimenez, sons of a dealer in pottery, rediscovered the iridescent copper glaze, the secret of which was lost in the XVIth century; and since then houses like that of Mensaque, Ramos, Gomez, etc., have brought the glaze to great perfection. But it was reserved, not for a practical potter but for an amateur, our friend and fellow-worker Don Angel Muñoz, to rediscover the beautiful silvery <i>nacar</i> or mother-of-pearl glaze, and specimens of his work are to be seen in this room, where also some interesting plates presented by the late Don Enrique Mensaque are hung among other objects with traditional animal designs.
Copper Glaze	
Mother of Pearl Glaze	
Primitive Embroidery	Especially worthy of notice here is the mantle of a small cedar image of the Virgin (of which only the hands remain) of green velvet embroidered in silk in the so-called <i>punto de raton</i> , the oldest style of embroidery known in Spain. The stitch, the primary colours of the silk, the naïveté of the rabbits and birds, the Persian influence visible in the design, and the wood-like hardness of the ancient velvet ground, all go to show that this piece of embroidery is closely related to the magnificent <i>Paño de la Montería</i> or <i>Paño Reclinatorio</i> (Hunt carpet or prayer carpet) of the cathedral, two photographs of which are exhibited here. A comparison of these photographs with Dr. Fischbach's reproductions of textiles on the same wall shows that the <i>Paño</i> affords clear evidence of Sassanide influence, and
Sassanide Influence	



Polygonal Sun Design. Arabic, with Moorish additions. The Arms of Fernando III substituted for the "Suns" in the centre.
Arabic Spain.
Alcazar of Seville.



Arches in the Central Court of the Mozarabic Convent de la Luz,
at Moguer.

thus is of the same school as the design of the panel of tiles in the patio, although considerably earlier. The Prayer Carpet is still used as such on certain occasions, but only by the King and Queen of Spain and by the Cardinal-Archbishop of Seville. It has been said that it was one of the "rich carpets" sent by the Sultan of Egypt to Alfonso X in 1260: but the Dean of the Cathedral, Dr. Torres, informs us that its provenance is not known. All that can be said with certainty is that it was the property of the Chapter early in the XVth century, and as there are detailed records of the Cathedral ornaments acquired from the year 1400, the obvious conclusion is that it was present before that date. Some of the animals depicted on the *Paño* are very like others of the same style in a fabric belonging to Mostanser, Fatimite Khalif of Egypt in the XIth century, now in the Nuremberg Museum: which suggests that the *Paño* was inspired by or copied from some fabric belonging to Motamid ibn Abbad, Mostanser's Sevillian contemporary in the XIth century.

However this may be, there is no doubt that the mantle which is here exhibited is of precisely similar make. Nothing is on record of the ornaments, etc., found in the great Almohade Mosque by Fernando III. at the time of reconquest of Seville, but these must have been numerous, and among them were perhaps these two pieces of silk-embroidered velvet, probably the only ones of precisely this style existing in Europe to-day.

The outline of the archway leading from this room to the next, the *Sala del Loto* (Lotus-room) is copied from arches in the Mozarabic Convent of La Luz at Moguer, Province of Huelva, now in the possession of the Conceptionist nuns, permission to examine which we owe to the good offices of the Rev. Dr. Don Luciano Rivas, Archdeacon of Seville and Visitor of the Diocesan con-

Mozarabic
Arch

The Lotus
Room

vents. A sketch of the arm of a choir stall in this convent, with a lion's head and Kufic inscription, is in the museum, together with a photograph of the arches, six feet deep, in the great central court.

Three-lipped
Jugs On brackets on the walls are several examples of primitive three-lipped jugs of a form which appears to be derived from one found at Dipylon. Copies of a Dipylon jug and of one excavated at Numancia are placed alongside of antique and modern productions from Triana, Arcos, Vilches, etc. The Arcos example is decorated with a pre-Hellenic Greek design of curves, here known as *caracoles* (snails), and considered symbolic of the sun. Both at Arcos and Vilches prehistoric cave-dwellings are still in use. At the former mountain town a vast excavation in the cliff has been converted into an inn, and bands of Arabic brickwork inserted in piers of living rock show that the immense stables, on two levels, were in use under the dominion of Islam in Spain. At Vilches, where are the ruins of a Tartessian fortress, quite half the population lives in caves.

Ex voto
Bull of Clay A case in this room contains a number of small objects found in or near the Cuesta, including an ancient miniature bull of clay, resembling *ex voto* offerings of the time when Hercules was practically the god of the Tartessians and the famous Tartessian bulls were regularly sacrificed to him. Small *ex voto* bulls similar to this have been found in the Balearic Isles and in other places where, as shown by place names and traditions of temples, etc., Hercules-worship prevailed down to the Christian era.

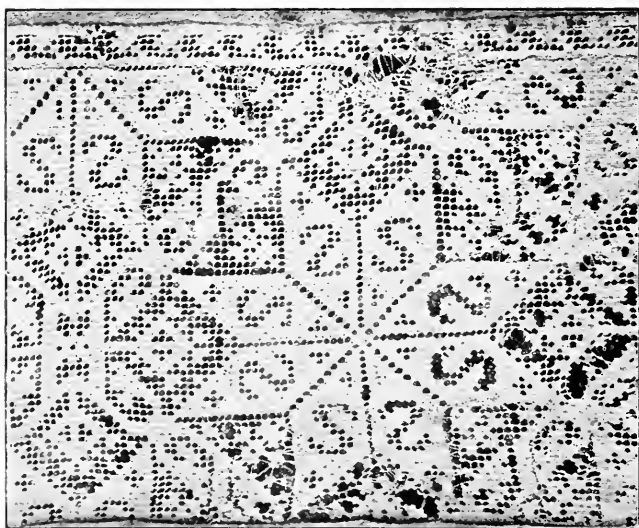
Pillow Lace The Lotus room contains specimens of pillow lace from towns and villages in the Provinces of Seville, Cadiz, and Huelva, embroidery on netting of three different styles known as *Red de Pez* (Fish net) *Redecilla* (the French *filet*) and *Malla*, which last seems



Three-lipped Jugs, Ancient and Modern.



Heraldic Arms of the Virgin on a pinnacle of the Giralda of Seville;
Iron Work of the 16th Century.



Antique *Redecilla* with "Solar Star" and "Serpent" Design.

to be peculiar to this country : embroidery on pillow Netted Laces net : thread drawn and whipped, from various places in Andalusia and from the Spanish colonies : embroideries in silk and thread, and other styles of needle-^{Drawn Thread}work, old and new : brocades, tiles, chairs, etc., etc., all with lotus designs in natural or conventional forms, and all springing from the prehistoric lotus of Egypt, as represented by Professor Flinders Petrie in his *Egyptian Decorative Art*.

The pillow net embroidered with silk and thread in^{Embroidered Pillow Net} this room is worth noticing. To produce the conventionalised lotus in the design on one example of XVIIIth century work, each stitch was made with seventeen threads of the fine sewing silk used for the ground : and another of about the same period reproduces with but slight alteration a complicated stitch found in pillow lace in a Coptic tomb, a photograph of which is shown facing p. 23.

Next to the lotus designs are several of the Jar of^{Heraldic Arms of the Blessed Virgin} Lilies, the Heraldic Arms of the *Virgen de la Antigua*, as also of Seville Cathedral, which was the basilica of the Roman Christians and the metropolitan church of the Mozarabs of this region until the conquest of the Yemenite Arabs of Seville by the Almohade Moors in the second half of the XIIth century. At the end of that century the Moors converted the Cathedral into a Mosque, but left the chapel of the *Virgen de la Antigua*^{The Mozarabs of Seville} for the use of the Mozarabs until the flight of their last Bishop, Don Juan, about 1230 ; from which time the chapel and its image continued in charge of a few faithful priests, who were still living in the College of San Miguel when San Fernando "restored" the Cathedral to its early advocacy. The wall, with its mural painting, was removed to its present position in the XVIth century.

Symbolism
of the Lotus

As in ancient Egypt the lotus flower symbolised the birth of the sun, the god of the Egyptians, it would appear that the Copts, when they were converted to Christianity, adopted the lotus flower as the symbol of the Immaculate Conception of the Son of God and of His mother the Virgin Mary. When the Copts came to Seville in the company of the Yemenite Arabs (who before their conversion to Islam in 632 were, like the Copts, monophysite Christians) they combined their artistic traditions with the Romanic art of the pious Mozarabs, who formed the majority of the population of Andalusia during the Moslem domination. This was the easier of accomplishment because the Sevillian Christians were almost entirely isolated from the influence of Byzantium and from that of Rome and the north of Europe from 714 to 1248, even forgetting their own language and using Arabic in their churches, as shown for example in the Convento de la Luz at Moguer, where the choir stalls are all adorned with inscriptions in the XIth century Kufic character.

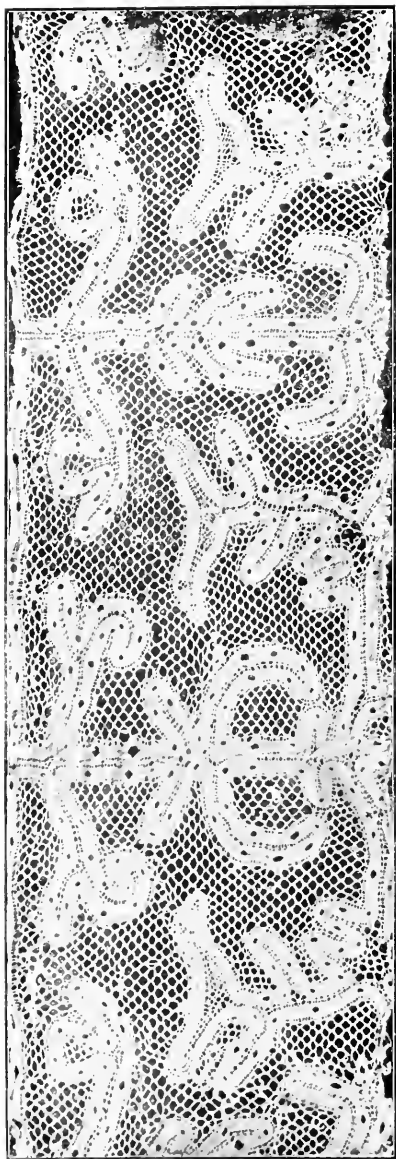
Artistic
Influence
of the
Copts in
Spain

Arabic
used in
Christian
Churches

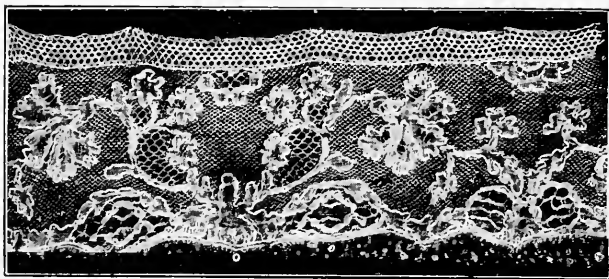
The development of the Jar of the Virgin from the Lotus flower is shown in four frames of drawings in ink, copied from Egyptian and Sevillian designs of different dates, from that of King Nefert to the present day.

Symbol
of the
Immaculate
Conception
of the
Blessed
Virgin

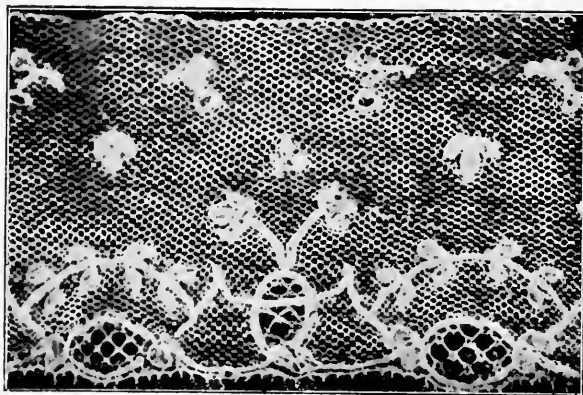
The Egyptian tradition that a woman who ate of the root of the lotus would conceive without human agency survived in Andalusia until the year 1845, when Richard Ford alludes to it as concerned with the Heraldic Arms of the Virgin and the dogma of the Immaculate Conception. Proof of the tradition, were it needed, may be found in the Church of the Convent of Santa Clara in Seville, where there is a painting of SS Joachim and Anna with roots growing out of their breasts, from which springs the Lotus flower with the Virgin seated in it. We have also found a similar conceit in country churches.



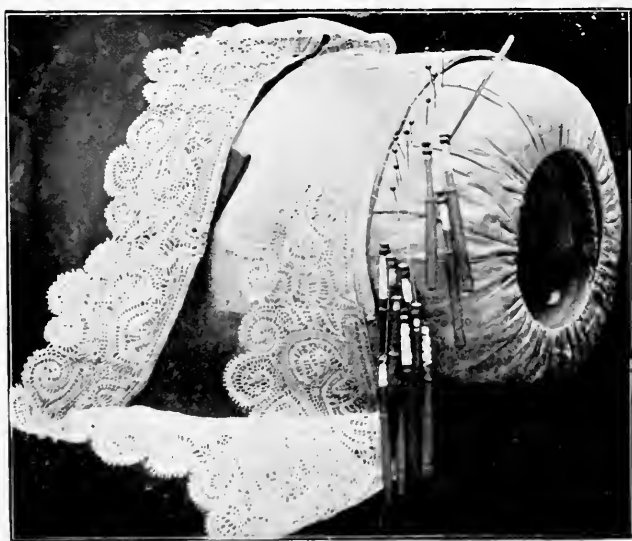
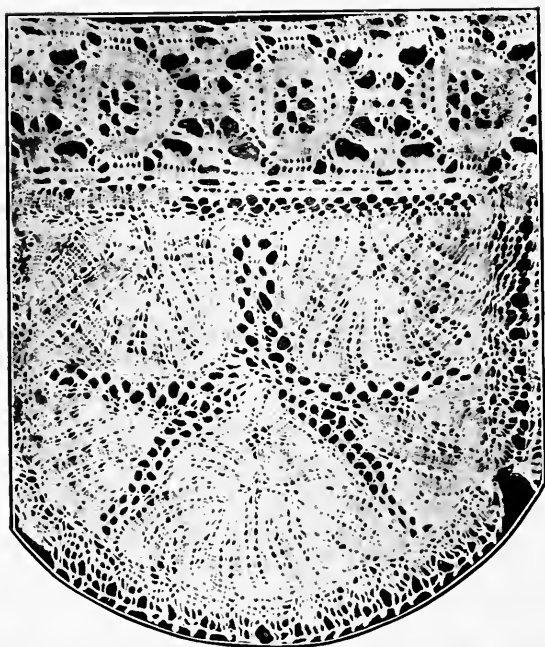
Very old *Reduño* with "Lotus Tree" and Birds.
The rescau is the same as in the two following examples.



Seville Pillow Lace with "Lotus Tree" design, outlined with Cordonnet, 17th Century.



Seville Pillow Lace with "Vase of the Virgin," outlined with Cordonnet, 18th Century. The reseau in both examples is a close plait of four threads.



Twelve-Bobbin Stitch (Punta de doce Bolillos). Modern, with Pillow ;
and Antique with Arabic Heading, Province of Huelva.

On two barber's chairs of the XVIIIth century, Barber's Chairs made of mahogany, lignum vitae, and pine, the Lotus flower is distinctly represented, but upside down, showing that the original meaning of the form which is so deeply rooted in the traditional art of Andalusia is practically lost sight of—although even to-day many people call that form "the flower" or "the lotus" without knowing why.

Other lotus designs are represented in pillow lace Morisco Lace called *Punto de doce bolillos* (Twelve-bobbin lace), also known as Morisco lace. Although it is worked with twelve bobbins only, the tortuous pattern continues without a break from "flower" to "flower." Lace amateurs will remember that the earliest mention of pillow lace in Italian records *una binda lavorata a ponto de doii fuxi* in an inventory dated 1493 of the sisters Sforza-Visconti, one of whom married the Spanish King of Naples, which suggests a possible connection with the Andalusian-Arabic work. But whereas we find no further reference to the *doii fuxi* in the history of Italian pillow lace, the *Punto de doce bolillos* is still made all over S. W. Andalusia to-day, and always in the traditional Morisco designs.

A pillow lace which at a first glance seems to resemble Valenciennes in its designs, has in its earliest forms a "Lotus-tree" of Life with the birds affronted on either side. The réseau proves on examination to be quite different from Valenciennes, having only two threads, nor do we ever find the plait of four, which is characteristic of the French fabric. We do Huelva and Seville Pillow Lace however find it in Huelva and in Seville pillow lace, from the earliest examples known down to late in the XVIIIth century, when it degenerated into what is known as the "Goya" style. But these designs are not at all like Valenciennes, but are in all the best examples more or less conscious representations of the Lotus or

Vase of Lilies, the Seville variant being outlined with a *cordounet* like Mechlin. Twelve patterns of Seville pillow lace are framed together, in order to show the gradual breaking up and decline of the beautiful XVIIth century design, which ended early in the XIXth century in scattered sprigs like the "Baby" lace of Buckingham. The most perfect example in existence of Seville pillow lace is an alb in the Seville Cathedral, worn by the Cardinal-Archbishop on high festivals. In this, as in all the XVIIth century albs of the Chapter, are to be seen the Jar of the Virgin and the Lotus, more or less conventionalised.

Lace Albs in
Seville
Cathedral

Another characteristically Andalusian pillow lace is one with an unintelligible design, called *Algarabia*. The word was first applied to the Arabic language by the Christian conquerors who could not understand it, and has come to have the colloquial meaning of "anything confused" or "a confusion." In the oldest specimen of *Algarabia* lace in our collection a faint reminiscence of Arabic characters may be traced.

Algarabia
Lace

The XVth and XVIIth century pillow lace known as "Jerez," because chiefly found in the neighbourhood of that town, differs markedly from that of Seville and Huelva in having no *réseau*. Towards the XVIIIth century a poor ground with a single thread appears, but the Jerez as well as the Seville pillow lace degenerated rapidly after the expulsion, in 1712, of the last of the Morisco slaves and bondwomen who had executed such exquisite work, and few of these delicate fine laces are made here to-day, although Andalusian women, who inherit the oriental patience, could still produce them were there a market for work so costly.

Jerez
Pillow Lace

Image
of the
Pureza

In an Arabic niche to the left of the Gothic archway which leads to the third room, the *Sala del Sol* (Sun-room) is a small image of the *Pureza* in terra cotta, with drapery of woven stuff painted to imitate the clay.



Silk and Linen embroidered with "Sun" and "Lotus" Designs.
XVIth, XVIIth and XVIIIth Centuries

The head of the Virgin is considerably older than the rest of the figure. The painted part is attributed to Valdez Leal.

On the left of the Arabic niche is hung a very old curtain of *Redecilla* work. It is the only relic of a set of royal hangings of the beginning of the XVth century, with the exception of a fellow-piece in the Museum of the Hispanic Society of New York. In the centre is the Jar of the Virgin, and on the two sides the lions and castles of the Kings of Spain, supported by monkeys, an artistic caprice of the time of Henry IV. When Isabel the Catholic came to the throne the monkeys were converted into angels, as may be seen in *Redecilla* of her period exhibited in the Archaeological room of this museum.

The Gothic archway in the centre is copied from one of the XIVth century in the Church of Omnium Sanctorum, and the Gothic niche of the same period from one in the Church of Santa Marina, both in Seville. The niche contains a mutilated image, in alabaster, of the Virgin of Guadalupe, of the bare-headed Mozarabic type of this region, which was lately dug up in the neighbourhood of Niebla, where a Roman theatre and other remains are in course of excavation. The spreading of the pleats of drapery about the feet and the general outline have a far-off if almost grotesque suggestion of those of the so-called Hera of Samos now in the Louvre. Possibly the very peculiar form of the original Visigothic or Mozarabic image known as that of Guadalupe, and said to have belonged to St. Isidore when Archbishop of Seville, may be reminiscent of some Greco-Tartessian statue of the goddess of light, found by the early Christians of this region and adapted to their own ideals, for the Guadalupe representation of the Mother of Christ is curiously unlike any other image of her. Hera appears to have been one of the

Royal
Redecilla

Suggested
origin of the
Image of the
Virgin of
Guadalupe

favourite goddesses of the Greco-Tartessians, and Niebla, a walled city of Tartessian foundation, lies in the heart of what was once Tartessus. Strange to say, the pseudo-classical drapery barely hinted at in the little alabaster image is seen still dominant in the wooden image of the Virgin *de la Hiniesta* (genista or broom) in the Church of San Julian, and in the stone image of the Virgin of Carmen in that of San Lorenzo, both in Seville. The head and face of the former are of a markedly Teutonic type, contrasting oddly with the drapery: the latter is so beautiful a statue, with so oriental a countenance, that but for the extreme archaism of the presentment of the Child, critics would be inclined to take it for comparatively modern work. Both images, like ours of alabaster, were however dug up out of the ground, and this alone proves their great antiquity; for after 1248 there was no possible reason for concealing images of "Maria Santisima," to whom the whole of the Moslem kingdom of Seville was immediately dedicated by the royal saint, Fernando III., when he conquered it from Islam.

Fossilised
bones and
pre-historic
remains

At the window opposite the alabaster image is a case containing fossilised and other bones and fragments of prehistoric and other early pottery, excavated in the museum garden.

Hand-
polished
Pottery

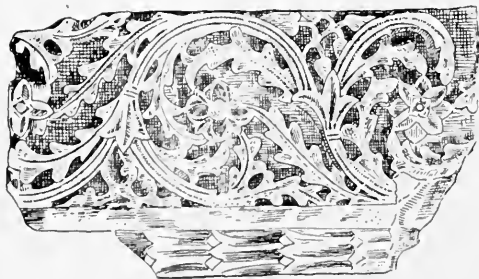
Next to this is a larger case containing a number of specimens of hand-polished red, grey, and black pottery, with the three "Libyan" objects described on p. 46. On the opposite wall are a number of water vessels, hand-polished and crude, from Salvatierra de los Barros, showing the astonishing persistence there of Egyptian as well as classical forms. Alongside of the cases is a giant model of a *porron* with spiral ornament (see plate), made by a Salvaterreño peasant as a gift to the museum. The curious points of resemblance in the decoration of this and of the red heads should be

"Libyan" head
of Red Ware, hand-
polished, with spiral
tresses in relief and
incised beard and
moustache.

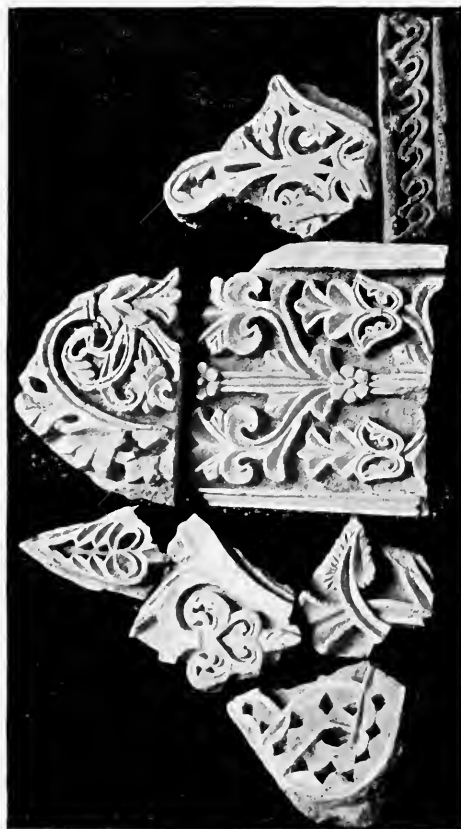


Porron, with spiral
ornament in relief
and "pre-historic"
tracings incised.

Salvatierra de
los Barros.



A.

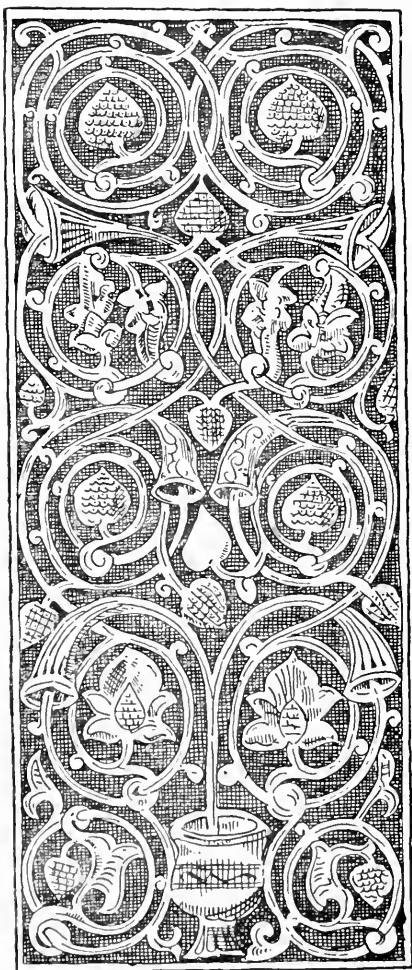


B.

A.—Frieze from the primitive, Coptic Church of Akhnas. "Caracol" with Lotus and Sun design.

B.—Sculpture from Medina Az-Zahra, Copto-Arabic style. Lotus and Sun design.

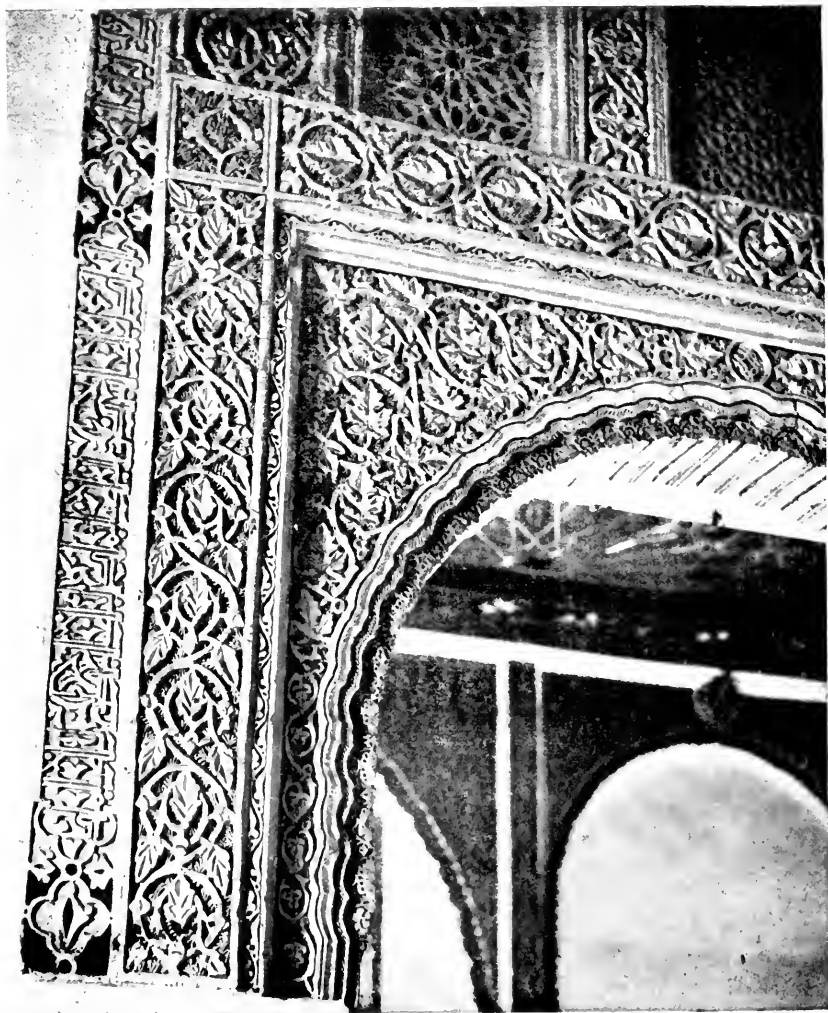
Burlington Magazine.



Caracol (Sun Symbol) and Lotus Design, XIth Century.
Egyptian—Arabic.



Caracol (Sun-symbol) and Lotus Design. Medina Az-zahra,
Cordova, Xth Century.



Window of Pierced Stucco in a Sun Design. Scroll in *Caracol*
(Sun Symbol) Design, Alcazar of Seville.



Poblacion Tiles, 18th Century, with *Caracol* Design

noticed. The maker of the *porron* had not seen the latter objects when he brought his offering to us, so that his design was in no sense suggested by them, whatever may have been the original source of inspiration in forgotten ages.

In the next room, the *Sala del Sol* (Sun room) are shown numerous designs in lace, embroideries worked on the pillow and with the needle, tiles, domestic pottery, metals, furniture, and Arabic glass, all representing or symbolising the sun. Sun designs, like the prehistoric bull and lotus, have been a tradition in the art of Andalusia for thousands of years, and still survive to-day.

In addition to the Sun and the Star with rays of light, there are symbols such as the Svastika, the Circle, the Wheel, and the so-called *Caracol* (see p. 28) of which last there is an interesting example in blue and white tiles of the XVIIIth century of the style called *Poblacion*. This offers striking evidence of the singular persistence of traditional design in Triana, where until quite recent years works on ancient art were certainly never looked at and were probably absolutely unknown. But the tile industry maintained the importance it had acquired under Islam right down to the final expulsion of the Moriscos in 1712, one house alone in 1459 paying duty on an annual sale of 7,000 ducats worth of tiles to England, Flanders and the Indies; so the survival of oriental influence in the present day is hardly surprising in a place where few of the people employed know how to read or write.

In the "Sun" collection is a very ancient piece of *Red de Pez* lace representing a mostrance surrounded by sun-rays; and next to it is a modern tile, copied from one of the XIIIth century, in which the mostrance is changed into a conventional form of the lotus, while the two angels which are supporting the mostrance in the

The
Sun-Room

Sun-symbols

Traditional
Triana
designs

Mostrance in
Red de Pez

Red de Pez have in the tile become leaves of the flower.

Sofa with
Sun designs

Facing the entrance to the Sun Room is a sofa of the XVIIth or early XVIIIth century, with suns carved on the mahogany; and above it is hung pottery from various towns, with sun designs incised or worked in relief in the clay. There are also frames of *Rundas* or pin lace, which according to the inventories was used for ecclesiastical vestments in the XIVth century, its oriental origin being shown by the vestiges of Kufic or Arabic characters on the edgings of the oldest pieces. It is to be observed that at that period Andalusian women living by the sea used fish-bones instead of metal pins, a custom which still survives in some villages of the Province of Malaga. In the Canaries, in Paraguay, in Mexico, and in other quondam Spanish colonies, this Copto-Arabic work is still produced, always with sun designs; and a specimen of netted lace made by Syrian Arabs and presented to the Museum by the late Mrs. Fowler of Cleveland, U.S.A., has the same design. Here also is a reproduction from Dr. Fischbach's *Hebeornamente* of an Arabic material with a Sun design which has been copied from generation to generation of Triana potters ever since the time of Islam.

Pin Lace

Lace made
on Fish
Bones

Historical
significance
of designs

The most significant fact shown by the pottery and traditional needlework of Andalusia is this. There are towns, such as La Rambla, Moguer, Arcos de la Frontera, Murcia, Manises, and many more, in what was Arabic Andalusia, in which, according to Arabic historians, the Visigothic or Mozarab population predominated, in numbers if not in political power, during the whole of the Moslem dominion. In those towns one finds to-day not only artistic traditions which are markedly Roman, but also manners and customs which recall at every step the classico-teutonic life of the Visigoths in this country. But in some mountain



A Corner of the "Sun-Room." Showing "Sun" Designs in Tiles, Domestic Pottery, Copper, Mahogany, Palm Work, Pillow, Pin, and Needle-wrought Laces, and Drawn-Thread Work with the Svastika on back of Sofa.



Image of the Virgin seated cross-legged on a cushion, suckling the Child. Ivory-coloured clay touched with gold. The eyes and eyebrows painted black. Mozarabic.

villages which were at all times outside the political and warlike movements of the successive races that ruled in Spain, we still find what we can only describe as Tartessian traditions in full force in the shapes and the technique of the domestic pottery there made, on which sun designs and stars are drawn with the finger nail or a pointed stick, as was done by the inhabitants of the Peninsula in the Bronze Age.

In this room is one of the most interesting pieces in our collection : a small Virgin in enamelled clay of an ivory colour, seated cross-legged on a cushion on the ground after the Eastern fashion, giving the breast to her Son. The artistic tradition of the Mozarabs of Toledo is seen in the long cloak falling from the head to the floor, with a little crown above it. The Mozarabs of Toledo from the Xth century represented the Virgin with the cloak over her head, while those of Seville frequently left the head bare, until the artistic influences of the north came in after the reconquest.

The
Mozarabic
Virgin

Here also is a cast of a mutilated pedestal for a statue, the original being kept in an outhouse in the garden of the palace of the Dukes of Medina Celi, popularly known in Seville as the "House of Pilate." The Latin inscription is illegible in places, but the dedication to Isis by a lady of the Fabian *gens* is easily deciphered. On the one uninjured face of the stone is a figure of Anubis in Roman dress with Tartessian rope sandals (*espartinas* : still commonly worn in the districts of e. g. Vilches and Guiribailde); with the Ibis standing under a date palm hung with fruit. The resemblance between this palm and that on a water or wine vessel with Iberian inscription will be noted. On the other face of the pedestal is a figure of Hercules, nude, with his club resting on the ground at his right hand, and facing him is the sacred Egyptian Hawk. The head of the figure and the head of the bird are missing,

Greco-
Egyptian
Pedestal

Date Palm
Design

Hercules
and the
Bull Apis

part of the pedestal having been cut away in modern times. Hercules is seated on clouds which are supported on the horns of the bull Apis. There is no reference to these sculptures in the inscription; but the bull closely resembles some of the numerous bulls found on Tartessian coins, and the existence here of a bas-relief of Hercules in combination with a figure wearing *espartinas* suggests that it had some connection with the Tartessian cult of the hero. In the coins the eight-rayed "sun-star" (*estrella solar*, as it is here called) is frequently found in conjunction with the bull, which

The
"Sun Star."

according to Strabo was dedicated to Hercules before the Tyrian colonisation of Cadiz. Señor Delgado considered that the *ex-votos* already referred to represent Apis, and connects them with the Egyptian cult, indications of which have been found in certain localities in Spain—e. g. at Yecla, Fosos de Bayona, and

Ex-Votos
and Hercules

El Argar. These *ex-votos* have also been found elsewhere, but their significance was unknown and they were thrown away. The late Rodriguez de Berlanga (who wrote before the recent discoveries in Crete) called attention to the Greek type of the heads of Hercules on money coined in Cadiz "under the Phoenicians," which is certainly noticeable. We think that this money was coined during the long reign of Arganthonius, when Cadiz was under Tartessian rule. There is also money with heads of a Semitic type, in several instances with a peculiar head-dress that has some resemblance to a helmet in the Egyptian portrait of an Ethiopian king, illustrated by M. Maspero in his *Art in Egypt* (p. 269, fig. 517). But until the key to the Tartessian language is found we can only conjecture the history written on these coins. The fact seems to be, as Joaquin Costa remarks, that in pre-Roman Spain at least three Hercules were worshipped; the Phoenician Melkarth, who by force of the pre-Hellenic tradition

came to be given the attributes of the Greek hero : the true Hercules, who carried off the cattle of the legendary Geryon by the *Herculis via* from Tartessus to Liguria : and an Egyptian Hercules, depicted with the bull Apis. The Medina Celi pedestal seems to combine the Greek and Egyptian ideas of the demi-god, with the most curious artistic effect.

In this connection we must call attention to the bronze heads of bulls with lyre-shaped horns of the Mycenaean type, a photograph of which is in the museum. Many references to the excellence of the Tartessian cattle are found in the classical writers, and their resemblance to the Egyptian bulls is remarked in the anonymous *Descriptio Orbis* attributed to Skymnos of Chios, while Strabo comments on the great number of cattle in Turdetania (Tartessus). The breed was carefully preserved (as also was that of sheep) by the Turdetanians from very early times. Cattle with immense lyre-shaped horns and long heads with heavy folds of skin about the eyes are still to be seen in the Seville cattle fair, notwithstanding the greater attention now paid to the short-horned variety as less dangerous in the bull-ring.

The arms of San Lucar de Barrameda are a bull with lyre-shaped horns, a fact which is significant when we recall the Tartessian origin of the place. The many-rayed star or sun on a silver bull's head found at Mycenae reappears on the clay bull dug up in Seville, in the form of a rough rosette. The arms of the ancient municipality of San Lucar la Mayor consist of a head surrounded by rays of the sun rising from a bank of clouds. Until comparatively modern times an ancient inscription was to be seen in the Mozarabic church of San Eustaquio in San Lucar la Mayor, referring to Hercules and the sun, and adorned with a sun rising among clouds. It no longer exists : but the town arms are

The Road
of Hercules
in Iberia

Bulls with
Lyre-shaped
Horns

The Arms of
two Iberian
Towns

Sun-symbol
on Arabic
Glass

traditionally derived from this lost relic of its Tartessian foundation. The same symbol is found in several other churches in the same district, and in and around Seville it is continually met with, its persistence throughout the Arabic occupation being proved, not only by its use as an ornament on much pottery which is undoubtedly of that period, but also on the glass found at Az-Zahra and here.

We would here like to place on record our debt of gratitude to Sir George Birdwood, K.C.I.E., etc., etc., whose interest in and advice regarding our research work first led us to seek the origin of these early Andalucian sun-symbols among the relics of the early inhabitants of the Spanish peninsula.

Arabic
Objects

A variety of Arabic lamps, plates, etc., are collected in cases in the "Sun-room," and among the lace in frames on the walls is a portrait painted on copper of "Doña Victoria," a daughter of a noble house whose coat of arms appears in the corner. She wears the costume of the first quarter of the XVIIth century, with a deep ruff of Point d'Espagne, here called *Punto de aguja* (hook-stitch) or *Punto de España* (Spanish stitch), on each fold of which the design repeats three Arabic inscriptions, those which are clearest reading, 'atiyya (the gift of God), *jlal* (the grandeur of God) *La ilaha illa'llah* (there is no god but God).

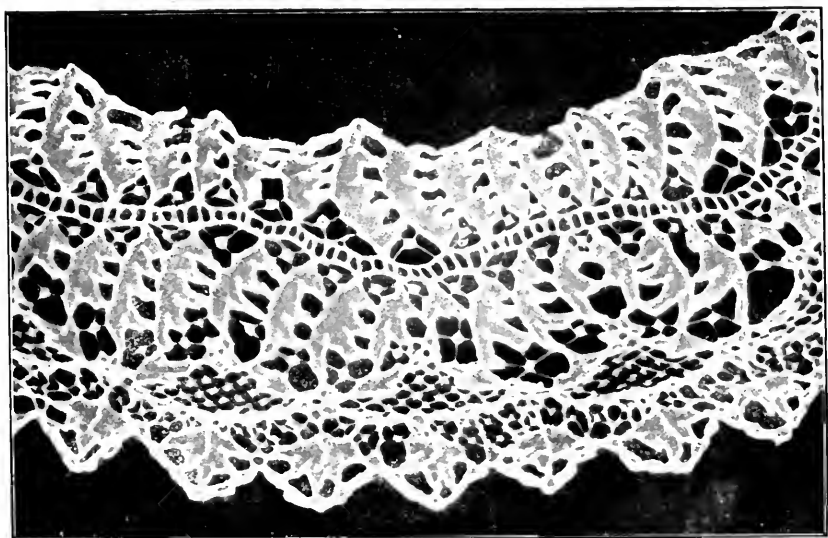
Arabic
Inscriptions
in a Lace
Design

Punto de
Aguja or
Spanish
Point

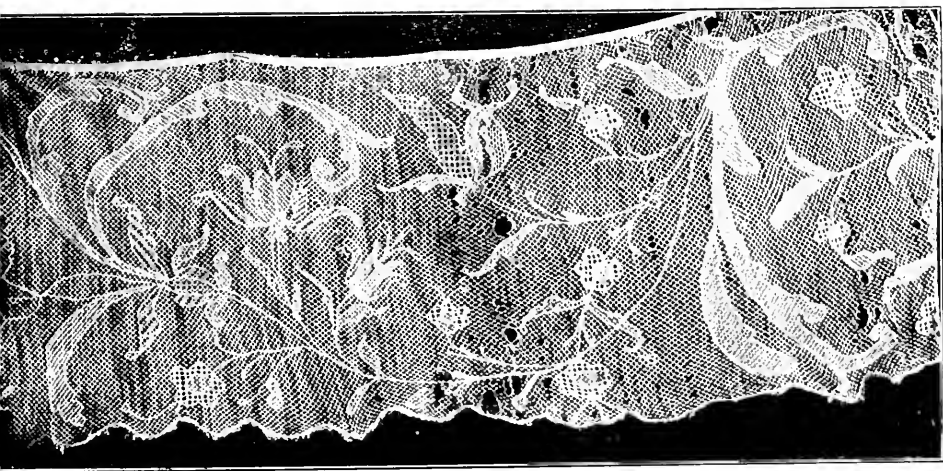
On either side of the portrait are frames of *Punto de Aguja* of different dates. The manufacture of this beautiful lace was so extensive in Seville in the XVIth and XVIIth centuries that the street where the makers dwelt is still known as Agujas. In the XVIth century, when thousands of ducats worth were sold in France as well as in Spain, the Church inveighed against the manufacture as destructive to the eyesight and health of the workers: yet it is made even now, although owing to the extreme delicacy of the work the cost is



Portrait of *Doña Victoria*, wearing ruff of very fine Point d'Espagne. Each fold of the Lace contains three Arabic Inscriptions, in the African character. Painted before 1623.

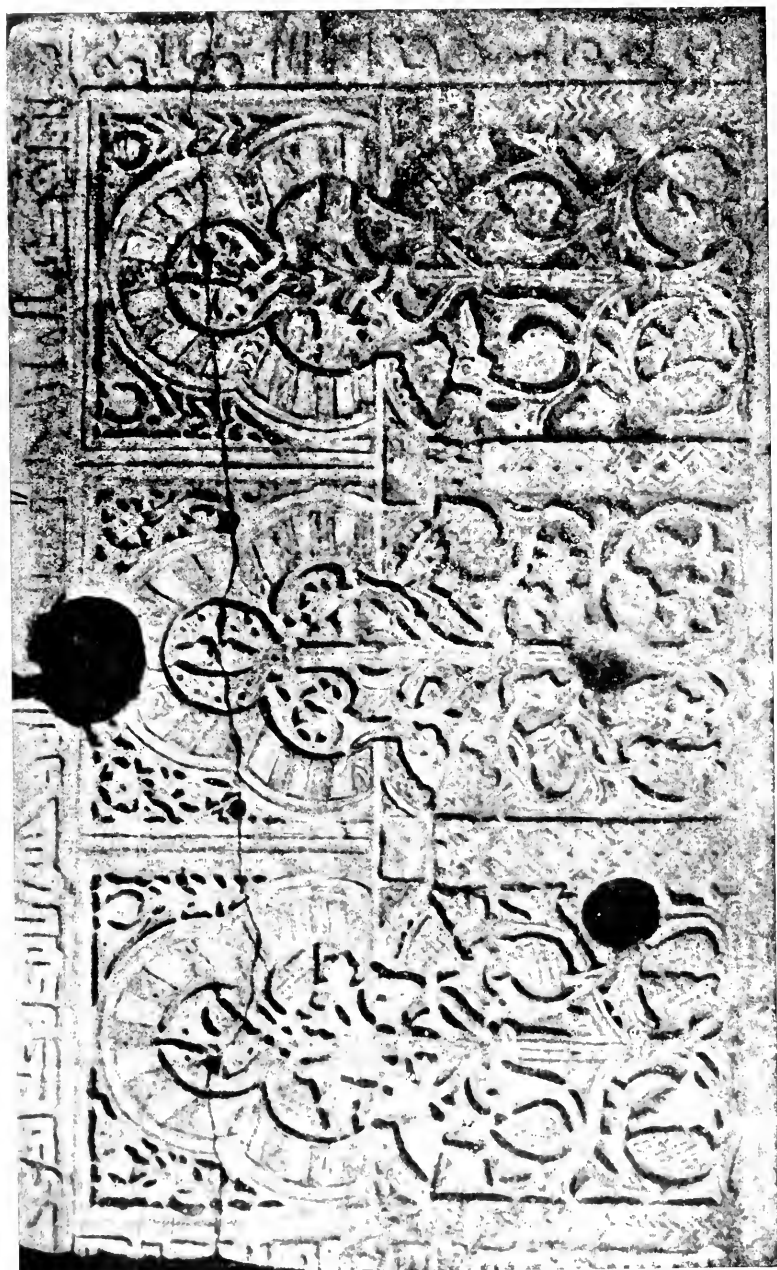


Punto de España ("Spanish Point") Late XVIIIth Century.

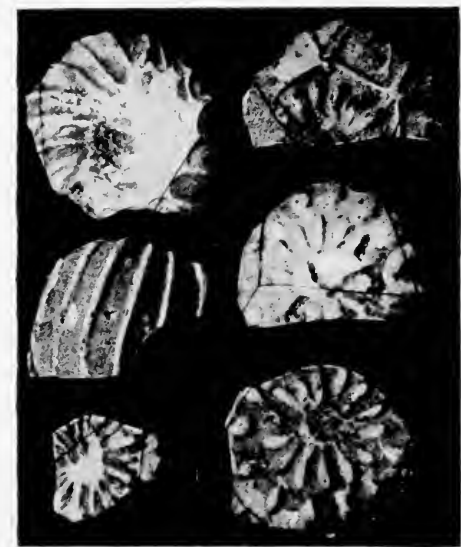


Red de Per or Malla. "Lotus" Design, Seville Style. XVIth Century.

F. p. 40-2



Burlington Magazine. Copto-Arabic Sculpture in Stone, dated 988 A.D. Found in Seville.



Arabic Glass with Sun Designs, from Medina Az-zahra, 936-1009 A.D.
Acquired for the Museum 1910.

Burlington Magazine.

prohibitive, a handkerchief having been recently bought for an offering to an image of the Virgin, at a cost of £80*.

In the Sun room is a small case of Arabic glass, Arabic Glass chiefly from the buried city of Az-Zahra near Cordova, which was begun by Abderrahman III. in 936, finished in 988, and destroyed on the outbreak of the civil wars in Moslem Spain in 1009. In another case are some extremely interesting fragments of stone admirably carved, which are invariably mistaken for Christian work by those who do not know their Arabic Sculpture origin. They are also from the excavations at Az-Zahra, and show the advanced artistic attainments of the Spanish Arabs in the Xth century. Both the glass and the stone were offered to us in Cordova in 1910, and we naturally purchased all we saw for our collection, unaware that it came from Government excavations. An immense quantity of sculpture and pottery lies open to inspection at Az Zahra, but the glass is kept in a cupboard and visitors are not allowed to see it. An account of these excavations, as they were then, appeared in *The Times* of Dec. 28th, 1910, and in the Excavations at Az-zahra *Burlington Magazine* for August, 1911, and although a much larger extent of the buried buildings has since been laid bare, nothing has been found so far calculated to upset our conclusion that they are the remains of the Yemenite suburb of Az-Zahra founded by Abderrahman III. On the other hand the restoration of the ex-convent of the Hieronymites, in the hollow of the hills rather nearer to Cordova, has brought to light on the ground floor the characteristic bands of red bricks set between white, which are to be seen in the Khibla of Abderrahman III. in the great mosque of Cordova,

*Articles on the origin of this and other Spanish Laces were published in the *Coinnoisseur* for June, 1900, January, 1910, and September, 1911.

The Palace
of Abderrah-
man III

and also in the extensive walls enclosing the pasture lands on the edge of which lie the excavated villas and the convent grounds. There seems therefore no room for further doubt that the ex-convent was erected over the ruins of Abderrahman's palace. It is much to be regretted that the new owners of this historic estate refuse admission to a spot so fraught with memories of a glorious page in Spain's history, although for many years it has been recommended to every tourist in Cordova as especially worthy of a visit, and has claims superior to most places to be proclaimed a national monument.

Spanish
Blonde

In a small room off the *Sala del Sol* are several specimens of the famous antique silk pillow lace known in England as Spanish blonde, and in Spain as *blondas*, because first made of white silk thread. Here is also a folding seat for women riding on donkey or mule back, the Iberian origin of which may be conjectured from the name, *jamugas*, which derives from the Basque *zamuac*. The *jamugas* are now rarely seen, although still occasionally used in remote mountain districts.

Modern
Triana
Ware

The office of the museum contains examples of modern Triana ware of the traditional Arabic and Italian schools, widely differing in style, but both classes painted by hand and conscientiously reproducing their prototypes, even to the numerous flaws in the execution. Here also are offered for sale, as souvenirs of Arabic Seville, various small objects made of split palm leaves and generally adorned with sun designs, a traditional industry now only kept up by a few of the old male pensioners in the almshouses of the Provincial Deputation and the Municipality. The pensioners are permitted to sell their work to provide themselves with pocket money, and there seems some hope that the interest shown by foreign visitors in this oriental survival may have the result of keeping alive a decaying

Arabic
Palm-work

industrial art. Twenty per cent. of the entrance fees of the museum, after deducting expenses, are devoted to this effort, with the sanction of the President of the Provincial Deputation and the Alcalde of Seville, and with the approval of H. E. the Cardinal Archbishop of Seville.

Aid for
Pensioners
in Asylums

In concluding this brief sketch of the purpose and contents of our little museum we wish to express our consciousness of the narrow limitations of our own knowledge of prehistoric and pre-Hellenic Greek art, and our earnest hope that through the publication of this pamphlet we may obtain the helpful criticism of archaeologists who otherwise might not know of the recent discoveries in Seville. At the same time we desire to thank the many friends of different nationalities who have helped in the arrangement and classification of our collection, by their gifts of objects for comparison and exhibition, and by their knowledge of the arts and industries of ancient and modern Spain.

Angeles, 5 Seville April, 1913.



Tartessian Vase found about three metres below the surface in Calle Luchana, Cuesta del Rosario, March 1st, 1913.

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